ARTIST TRANSCRIPTIONS

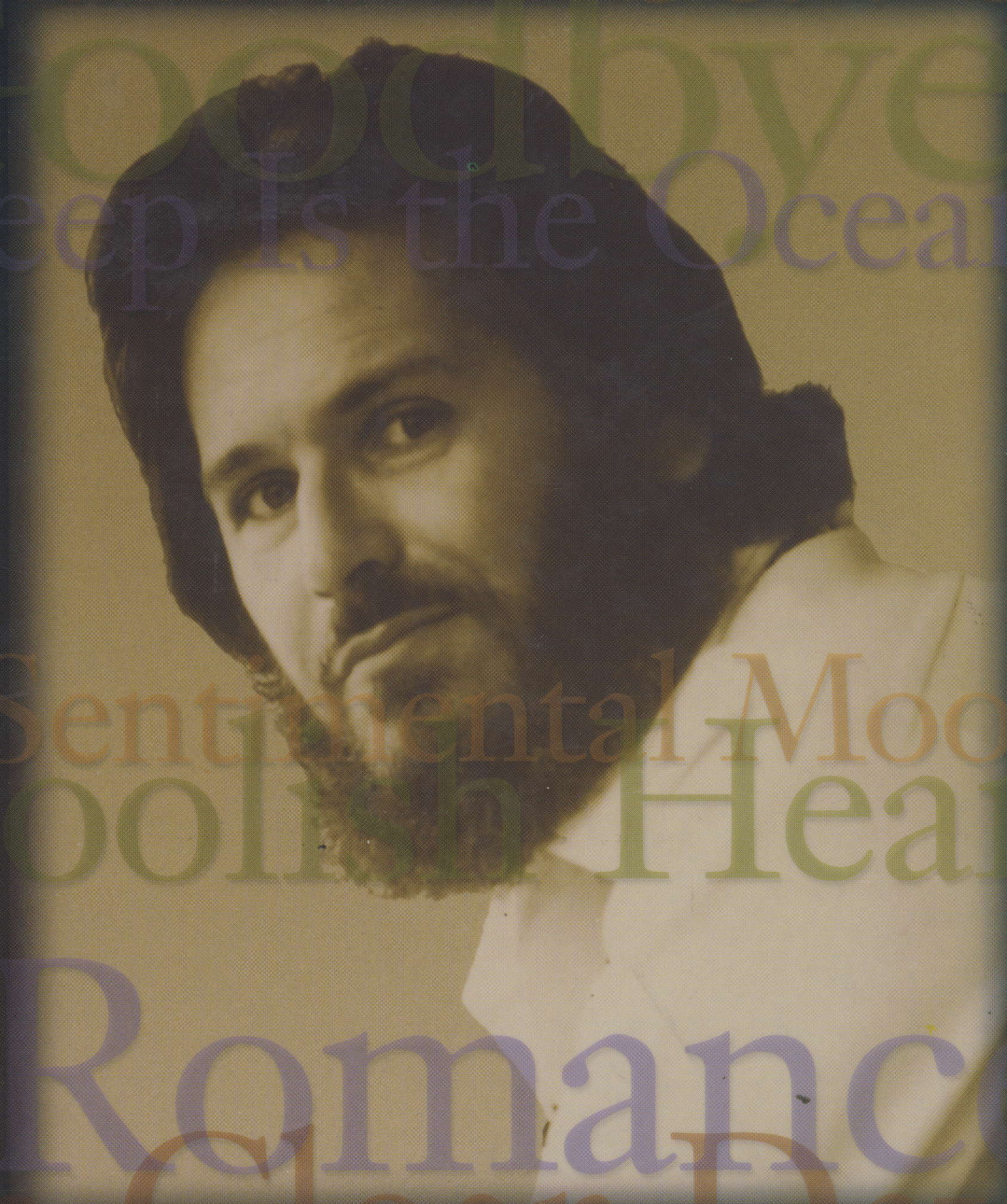
Tran
ICHAR

Evans, B.
Bill Evans plays standards
piano

Bill Evans Standards

8 Solo Transcriptions

Autumn Leaves
Good Love
How Deep Is the Ocean
In a Sentimental Mood
My Foolish Heart
My Romance
On a Clear Day
Up with the Lark



HAL LEONARD®

ARTIST TRANSCRIPTIONS® PIANO

Bill Evans
Plays Standards

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"I want to reach the point where we can convey emotions that are higher than just everyday feelings. That's the real purpose of the music, to reach something higher, and to bring out a feeling in the listener. Then we've created worthwhile music.

You can't get there, though, by being too subjective. Jazz is not only expressing yourself, but relating to the other players and also knowing your musical materials. In order to produce music, you must be able to take it apart and analyze it. This is the challenge that most players ignore.

After that, it takes a tremendous amount of time, effort and desire to do it. The key word is desire. I've worked hard but I've never labored. It was pure pleasure."

Bill Evans interview by Richard Hadlock, San Francisco Chronicle, 1963

DISCOGRAPHY OF TRANSCRIBED PERFORMANCES

AUTUMN LEAVES, MY FOOLISH HEART, MY ROMANCE, UP WITH THE LARK - CD - TURN OUT THE STARS - THE FINAL VILLAGE VANGUARD RECORDINGS - WARNER BROS. 45925-2

GOODBYE - EMPATHY - VERVE V6 8497; CD - 837 757 - 2

HOW DEEP IS THE OCEAN - BILL EVANS TRIO LIVE - VERVE V6 8803

IN A SENTIMENTAL MOOD - CALIFORNIA HERE I COME - VERVE VE 2 - 2545

ON A CLEAR DAY - ALONE - VERVE V6 8792; CD - 833 801 - 2

All Verve recordings are also available on the CD boxed set
THE COMPLETE BILL EVANS ON VERVE - 314 527 953 - 2

BIOGRAPHY

Miles Davis said it best: "He played the piano the way it should be played."

William John Evans was born on August 16, 1929 in Plainfield, New Jersey. It was the year of the stock market crash and the beginning of the Great Depression. Bill's mother, Mary Soroka, was of Russian heritage; his father, Harry Evans, of Welsh decent. Bill also had an older brother named Harry, Jr. whom he loved and respected. Bill began piano lessons at age six, violin at seven, and flute at thirteen. He played piano in various youth groups during his high school days at North Plainfield High School, where he graduated in 1946. He entered Southeastern Louisiana College on full scholarship at age seventeen majoring in piano and graduated, with honors, in 1950. After college, Bill played briefly with Mundell Lowe and Red Mitchell in New York, then joined the Herbie Fields band.

In 1951 he joined the 5th Army Band at Fort Sheridan, Illinois, where he remained for three years. During his Army stint he often played in Chicago and gained experience playing in big bands and various-sized combos. He also played solo piano and accompanied singers. In 1954 he returned to New York and played with the top musicians of the day. Orrin Keepnews, producer for Riverside Records, signed Bill to a contract. The Bill Evans Trio (Teddy Kotick, bass and Paul Motian, drums) made their first album entitled *New Jazz Conceptions* in 1956. Bill attended the Mannes College of Music for one semester, studying composition. He wrote "Waltz for Debbie" for his niece, which was included in his first trio album. Bill continued to play and record with such musicians as Gunther Schuller, Don Elliot, Joe Puma, Hal McKusick, Charles Mingus, Jimmy Knepper, Sahib Shihab, Cannonball Adderley, Helen Merrill, and Eddie Costa.

Bill joined the Miles Davis Sextet in 1958, replacing Red Garland. He is the pianist on the classic album *Kinda Blue*. While with Davis, Bill recorded and played with other groups led by John Coltrane, Tony Scott, George Russell, Lee Konitz, Art Farmer, Bill Potts and Chet Baker. In the summer of 1959, Bill taught at the School of Jazz in Lenox, Massachusetts. Bill's stay with Davis was short, and he eventually went back to the trio format, recording the album *Everybody Digs Bill Evans*. More important albums followed.

The trio of 1959 included Bill, bassist Scott LaFaro and drummer Paul Motian. This was Bill's dream trio and set the standard for jazz piano trios for the next twenty years. Unfortunately, LaFaro was killed in an auto accident two weeks after the trio recorded *Sunday at the Village Vanguard*. Bill became despondent. But, six months later, Bill brought in bassist Chuck Israels and the Bill Evans trio continued to record and travel.

Of particular interest to pianists, as well as all musicians, were Bill's piano voicings, influenced by his interest in Ravel, Debussy and Chopin. He continued touring and recording classic albums with a variety of artists for the Verve label. The personnel of the trio changed during the years, but the imprimatur of Bill Evans remained constant. He won the American Legion Award, the Down Beat Critic's Poll (nine times), seven Grammy Awards, Jazz Magazine's Jay Award, the NARAS Lifetime Achievement Award, and was elected into the Jazz Hall of Fame at the Institute of Jazz Studies at Rutgers University. Outside of the United States, he achieved the Critic's Top Pianist Award from the Melody Maker (UK), the Edison Award (Scandinavia), and the Swing Journal Award (Japan).

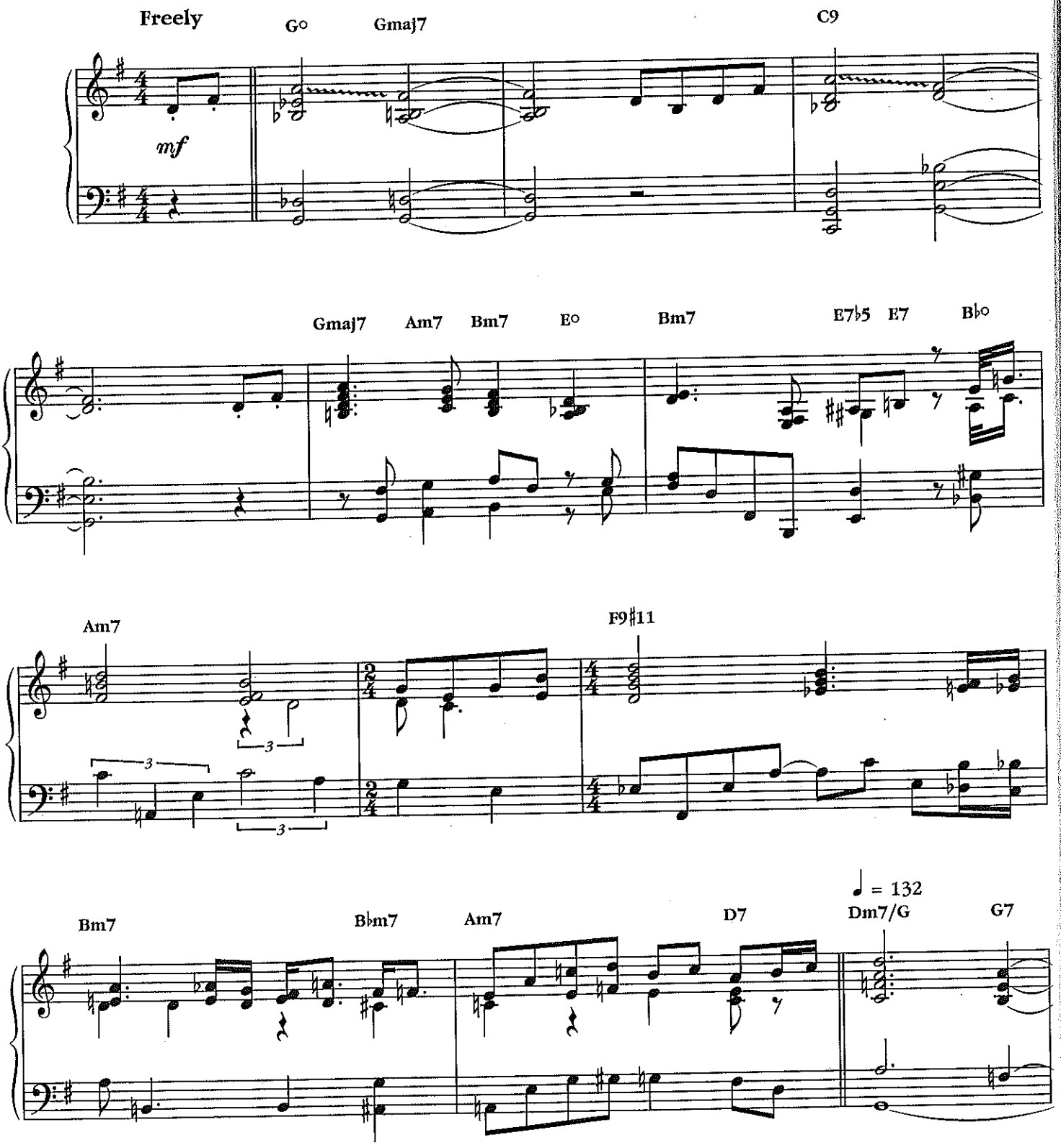
Evans died on Monday September 15, 1980 at New York's Mount Sinai Hospital.
Evans' style greatly influenced such pianists as Herbie Hancock, Keith Jarrett, Chick Corea, Marc Copland, Lyle Mays, Joey Calderazzo, Kevin Hays, Kenny Kirkland, Jim McNeely, Fred Hersch, Warren Bernhardt, Billy Childs and many other contemporaries too numerous to mention. His genius lives on today.

William F. Lee III, Ph.D, Mus.D.

ON A CLEAR DAY (You Can See Forever)

from ON A CLEAR DAY YOU CAN SEE FOREVER

Words by Alan Jay Lerner
Music by Burton Lane



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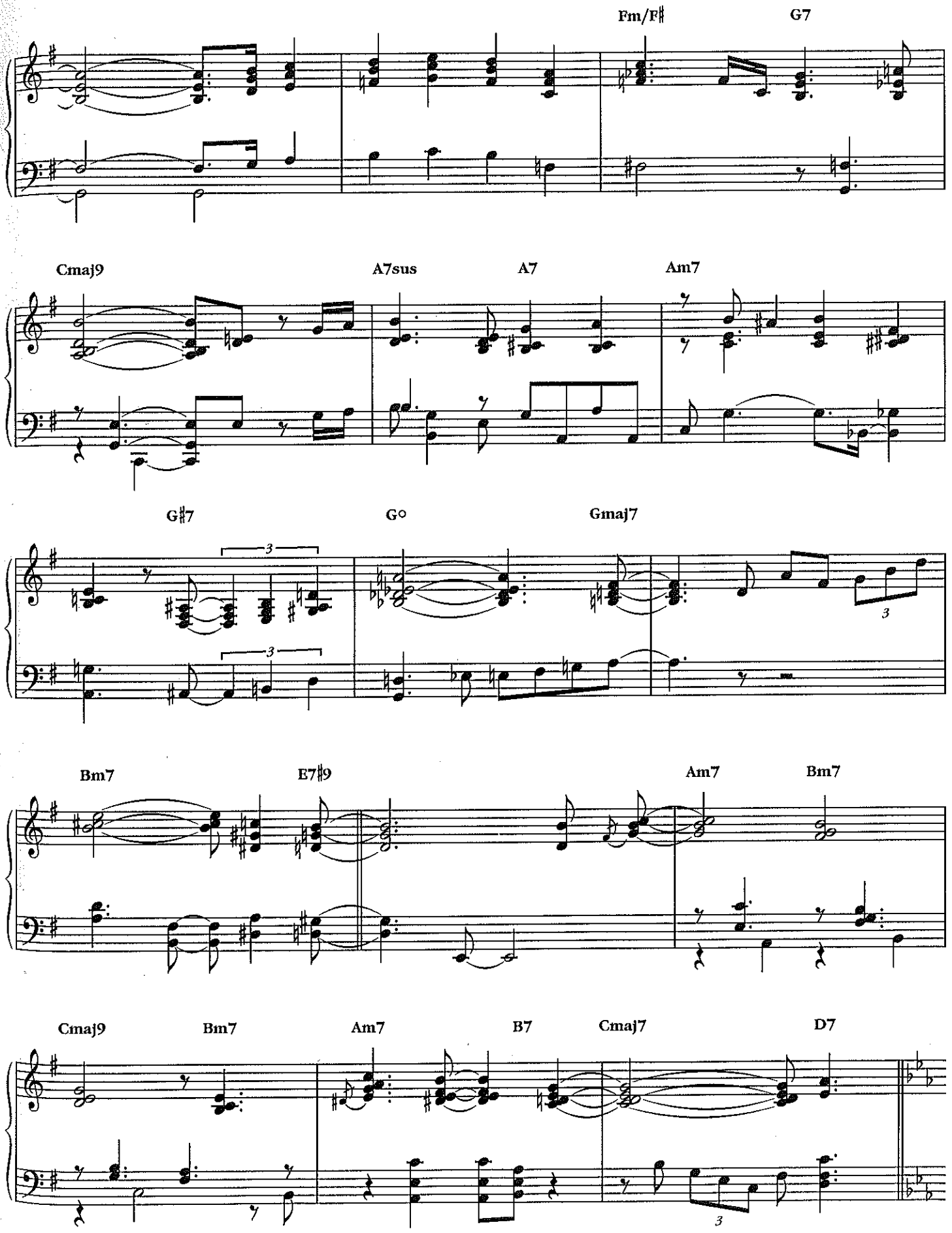
Fm/F♯
G7
Cmaj9
A7sus
A7
Am7
G♯7
G°
Gmaj7
Bm7
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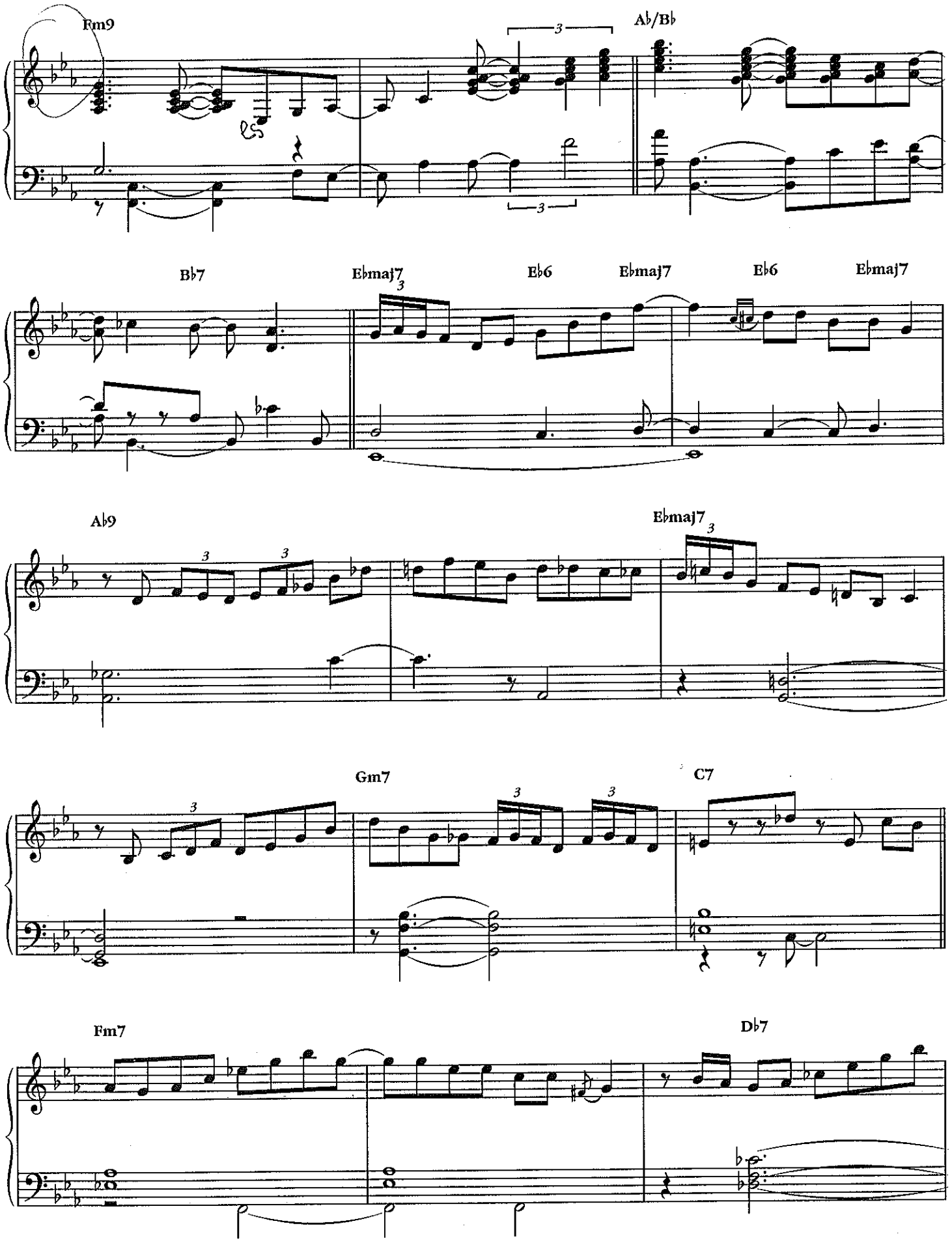
B7
Cmaj7
D7


Fm9
Ab/Bb
Bb7
Ebmaj7
Eb6
Ebmaj7
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Ab9
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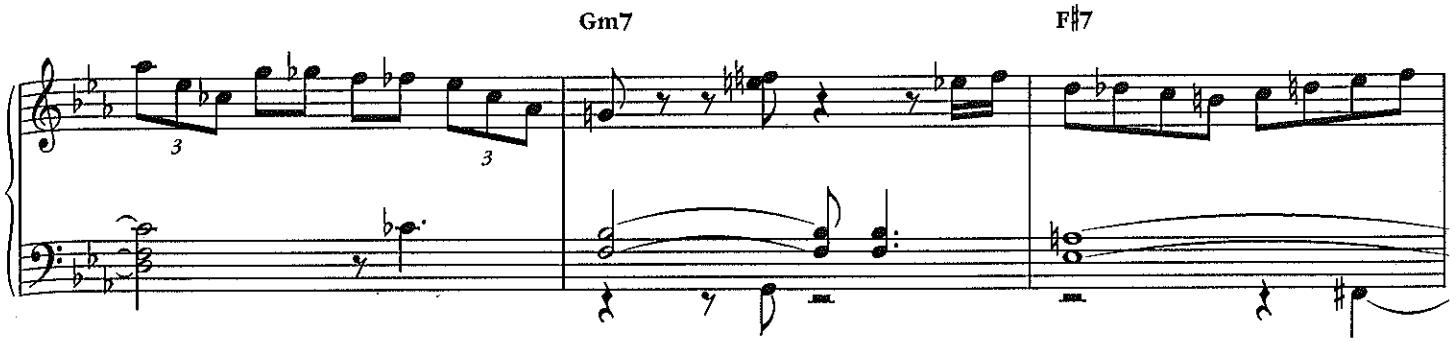
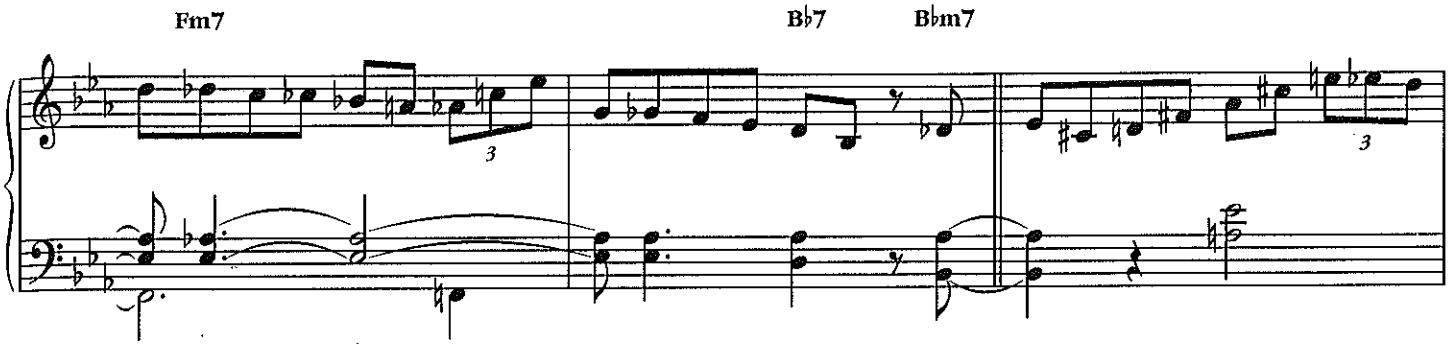
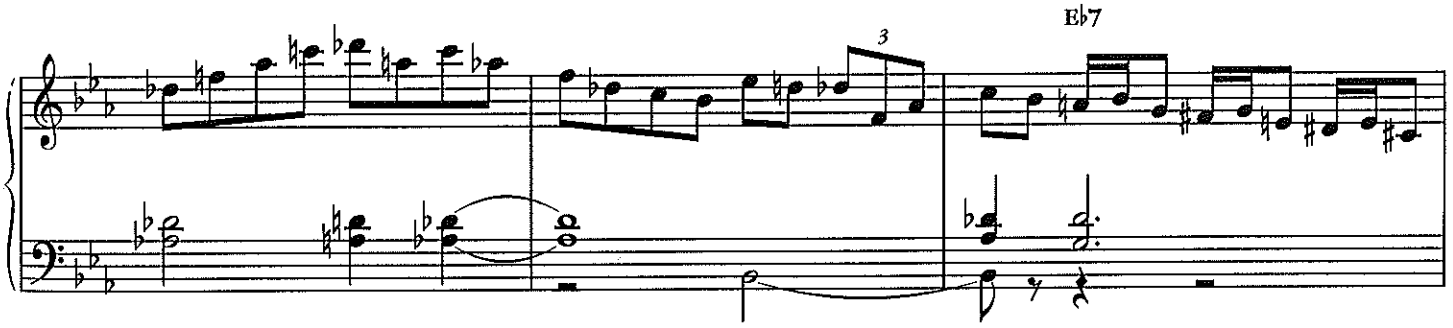
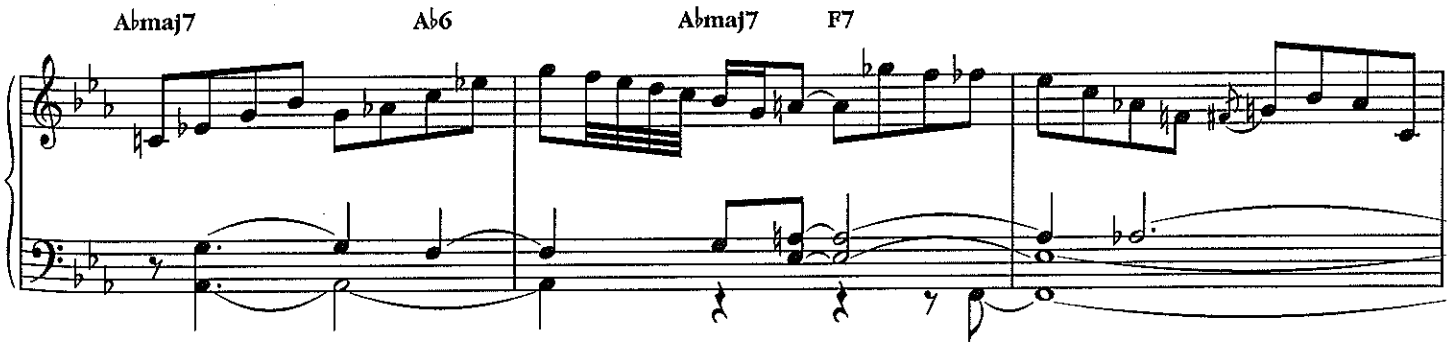
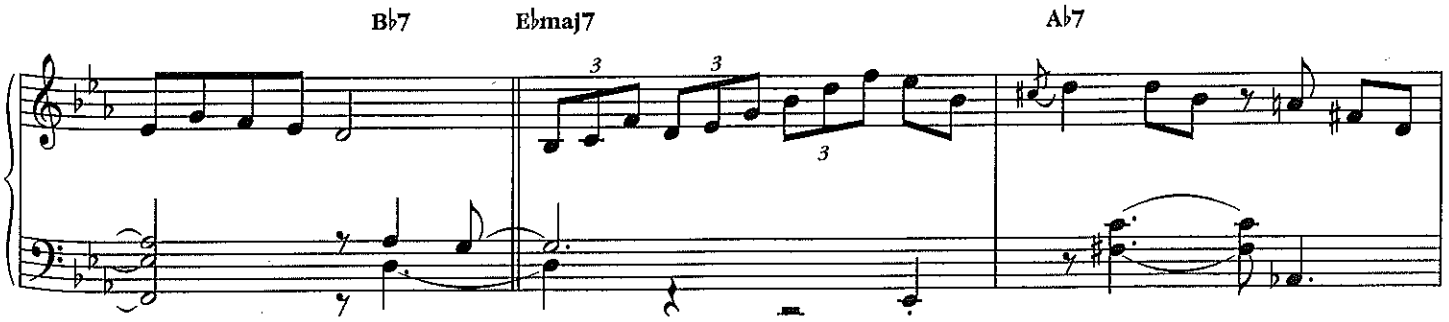
C7
Fm7
Db7

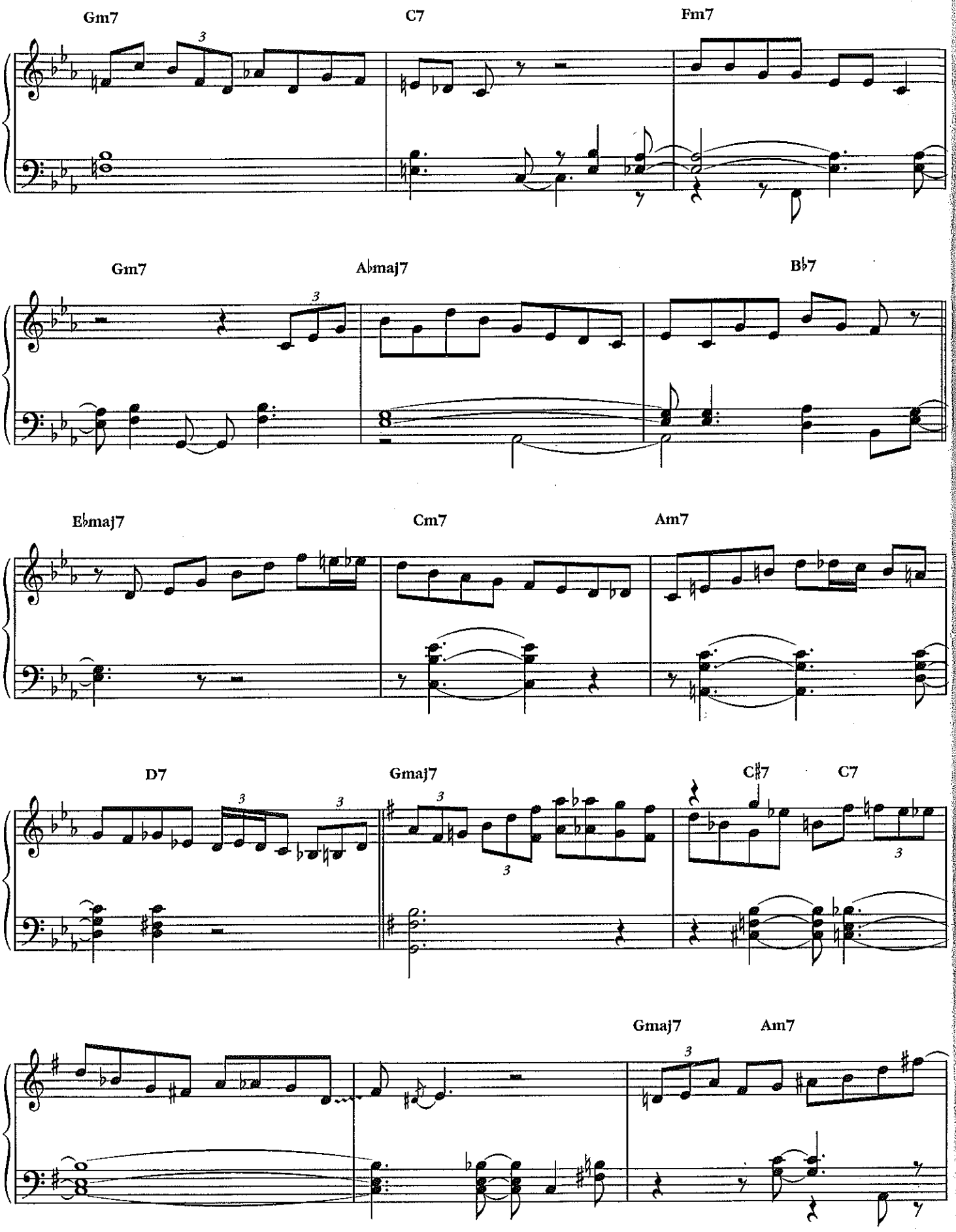

Gm7
F♯7

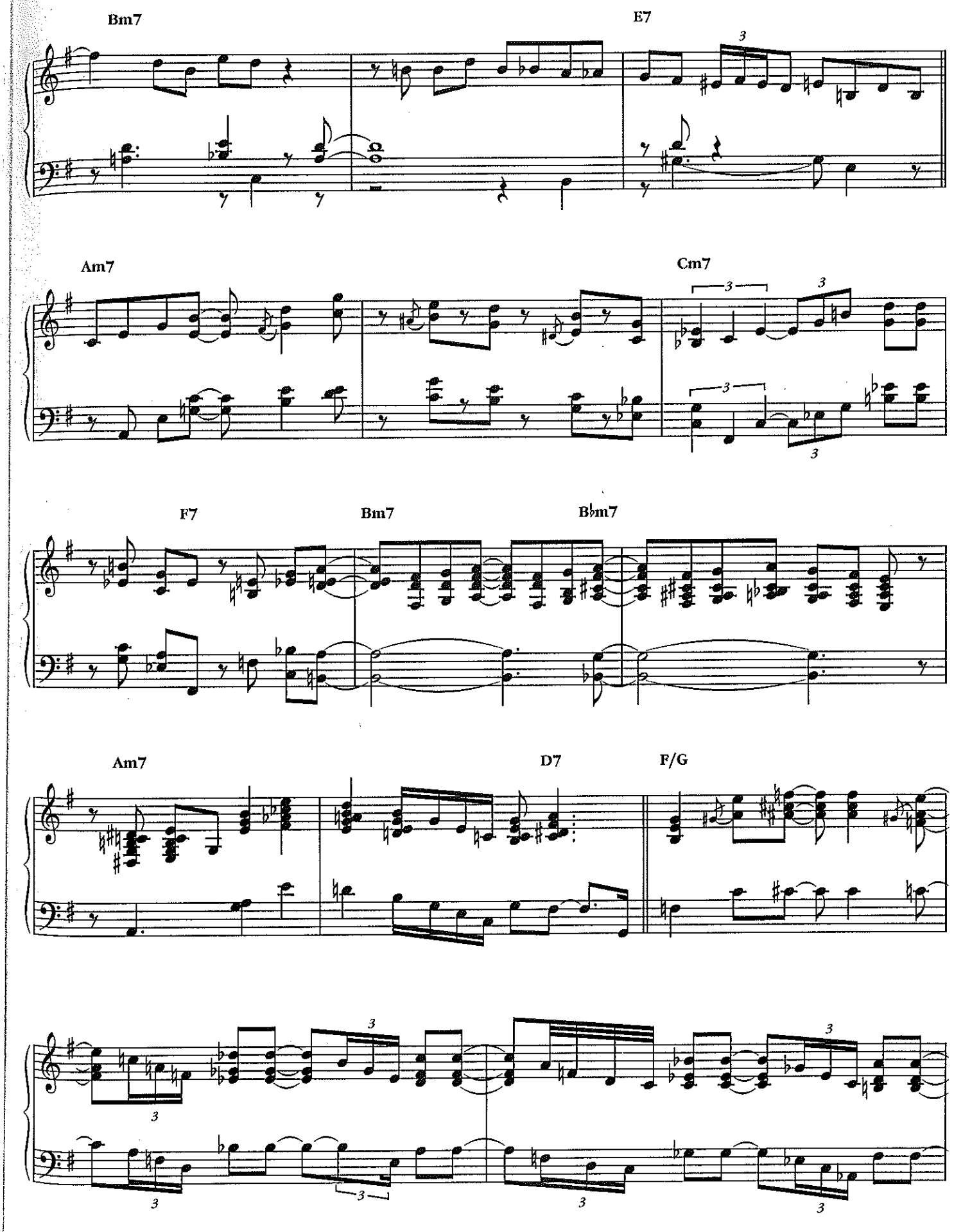

Fm7
B♭7
B♭m7


E♭7


A♭maj7
A♭6
A♭maj7
F7


B♭7
E♭maj7
A♭7


Gm7
C7
Fm7
Gm7
A♭maj7
B♭7
E♭maj7
Cm7
Am7
D7
Gmaj7
C♯7
C7
Gmaj7
Am7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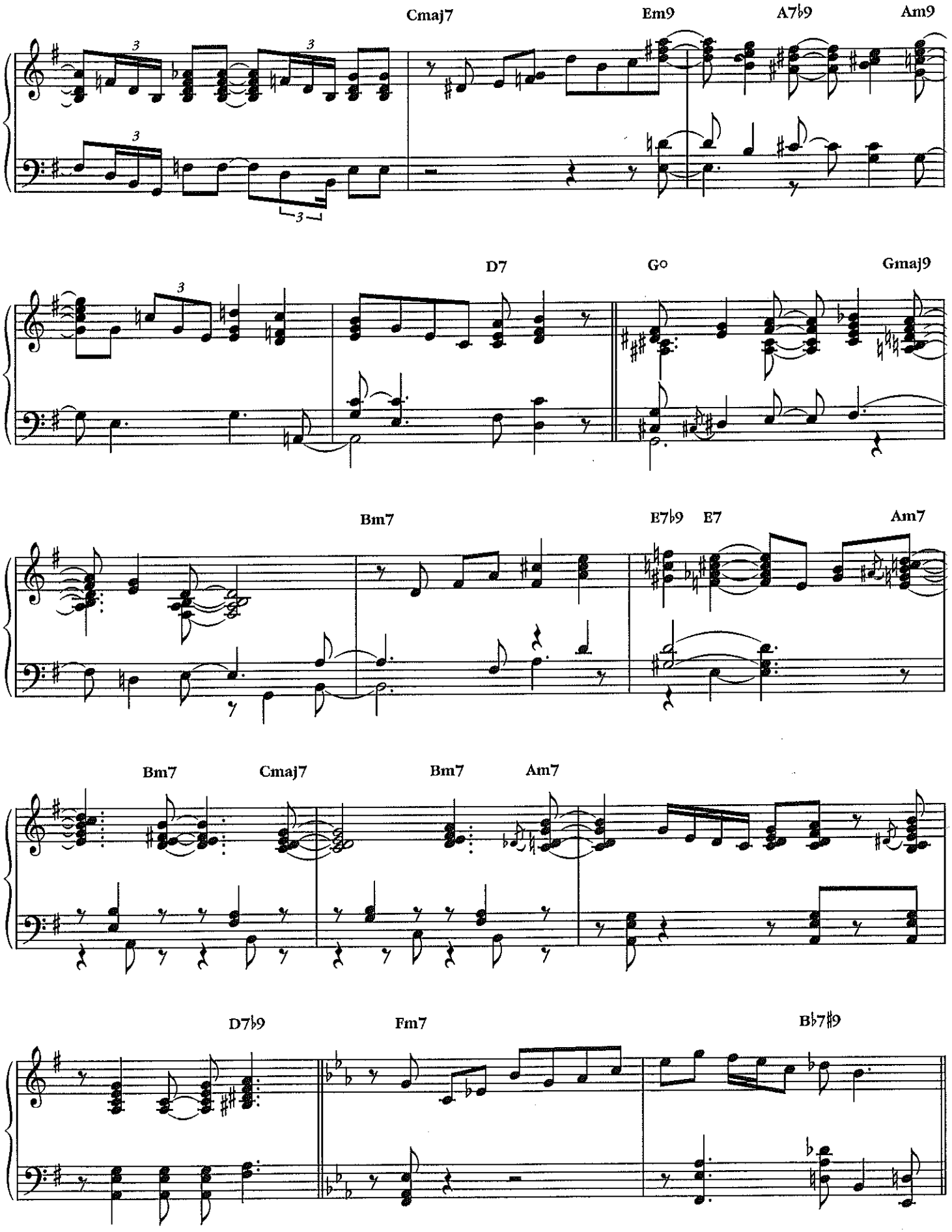
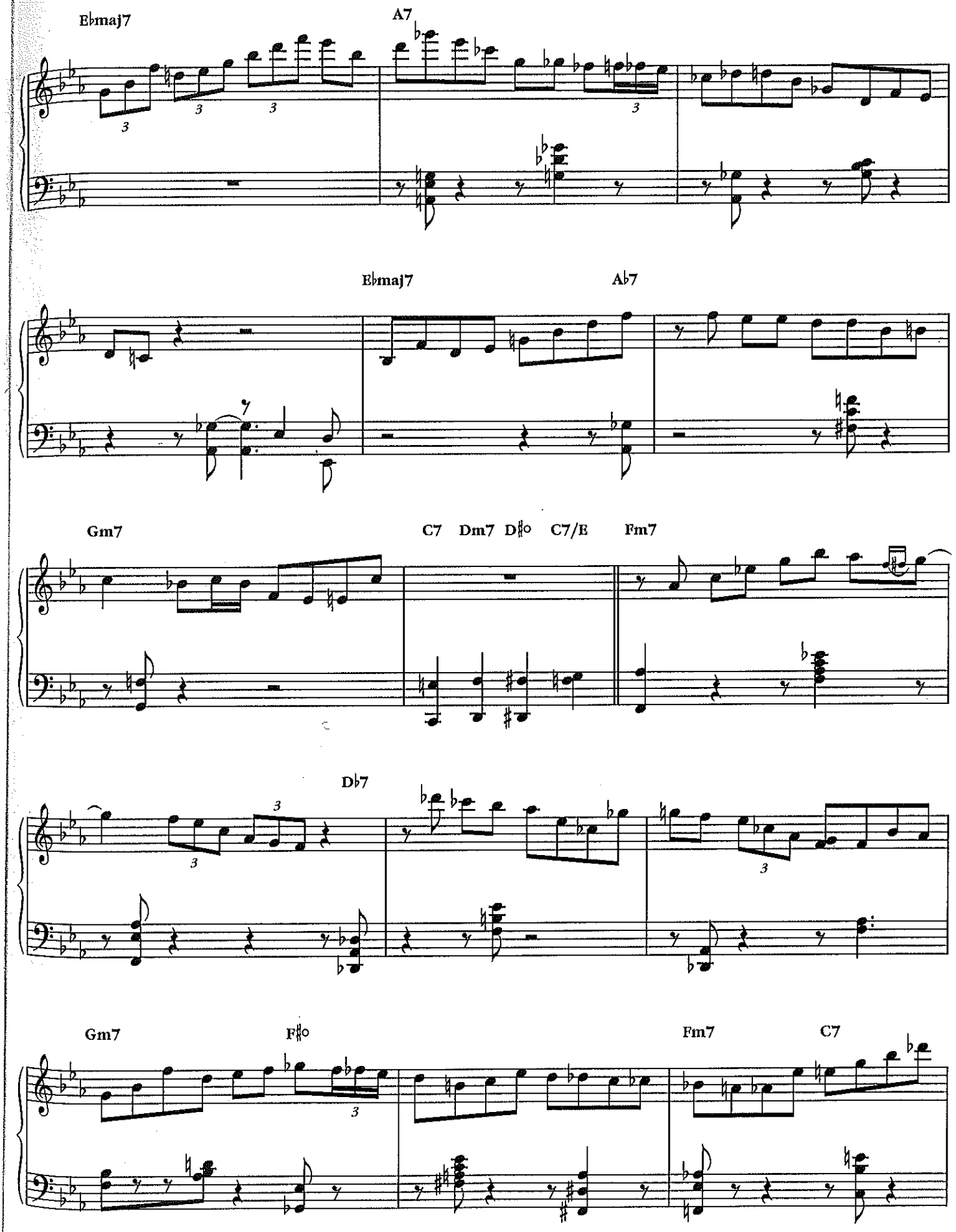
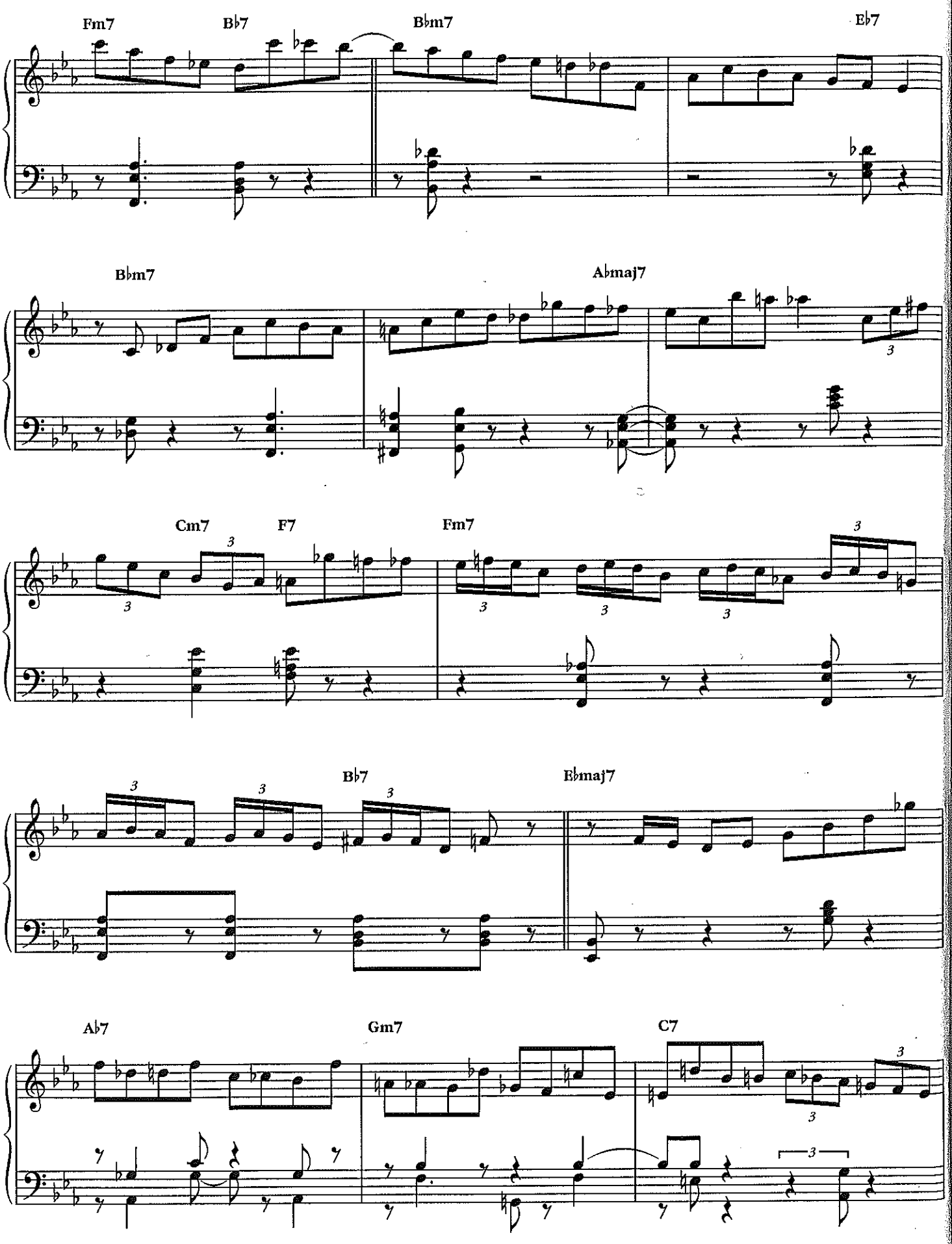
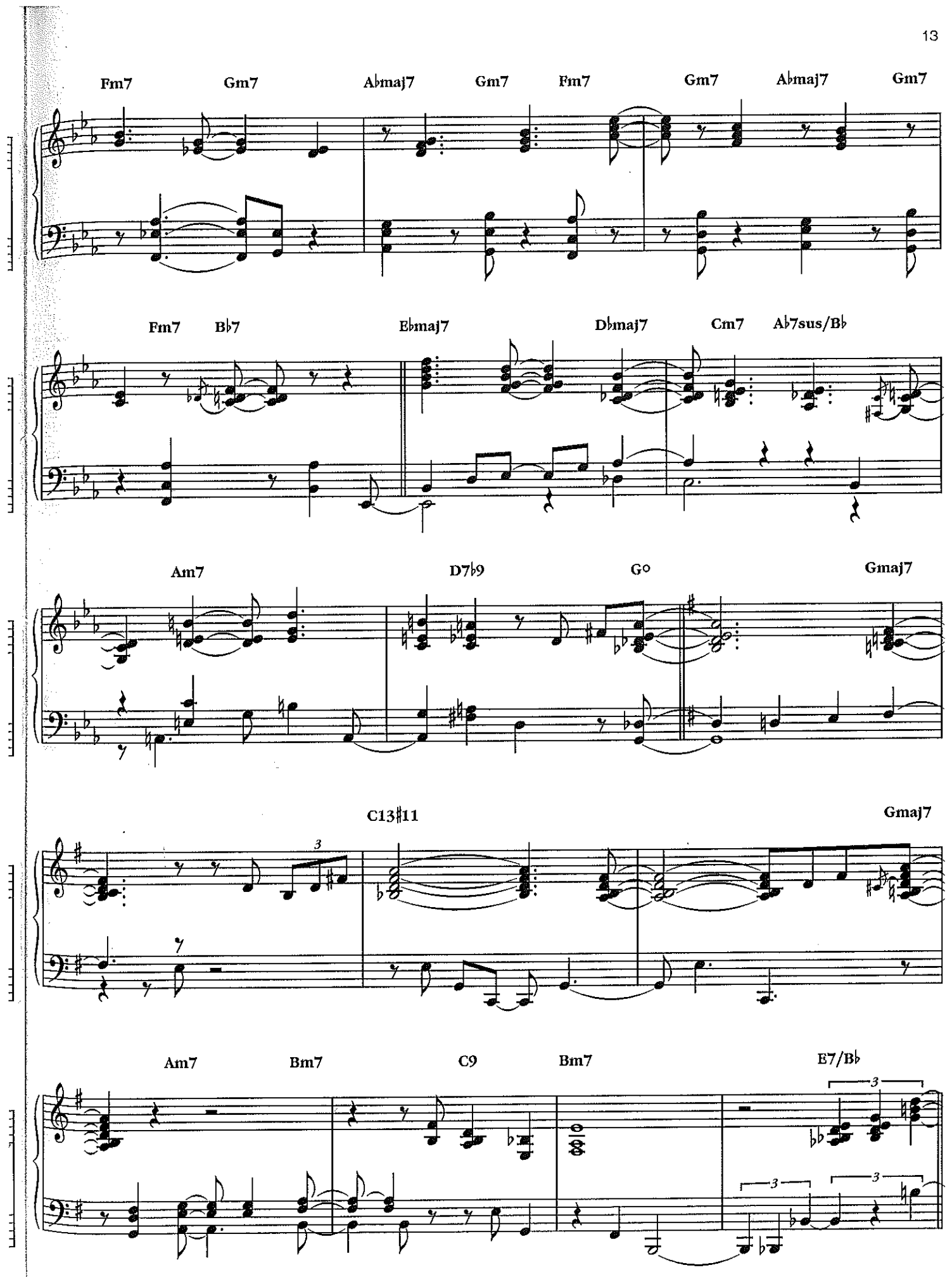
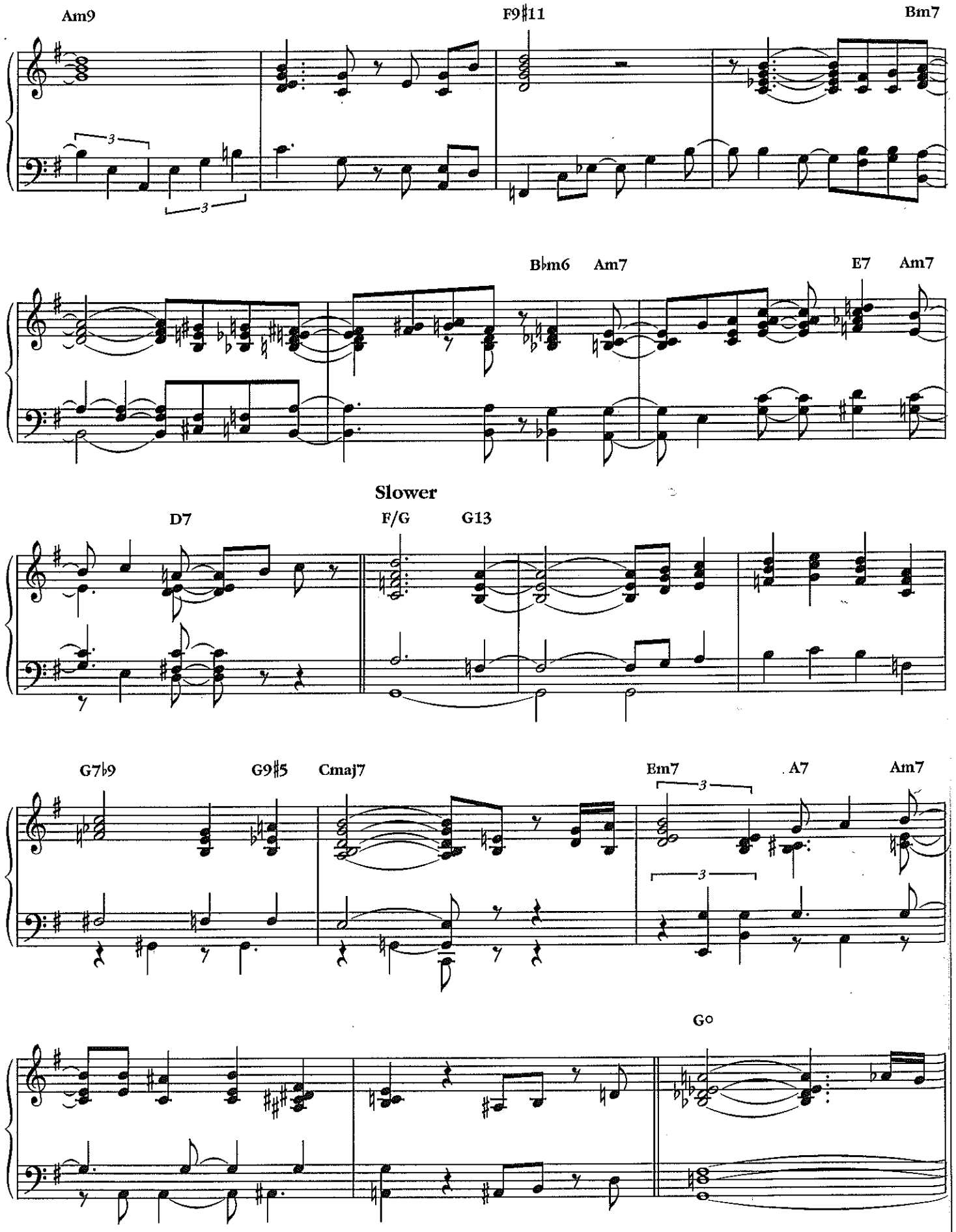
E7
Am7
Cm7
F7
Bm7
B♭m7
Am7
D7
F/G

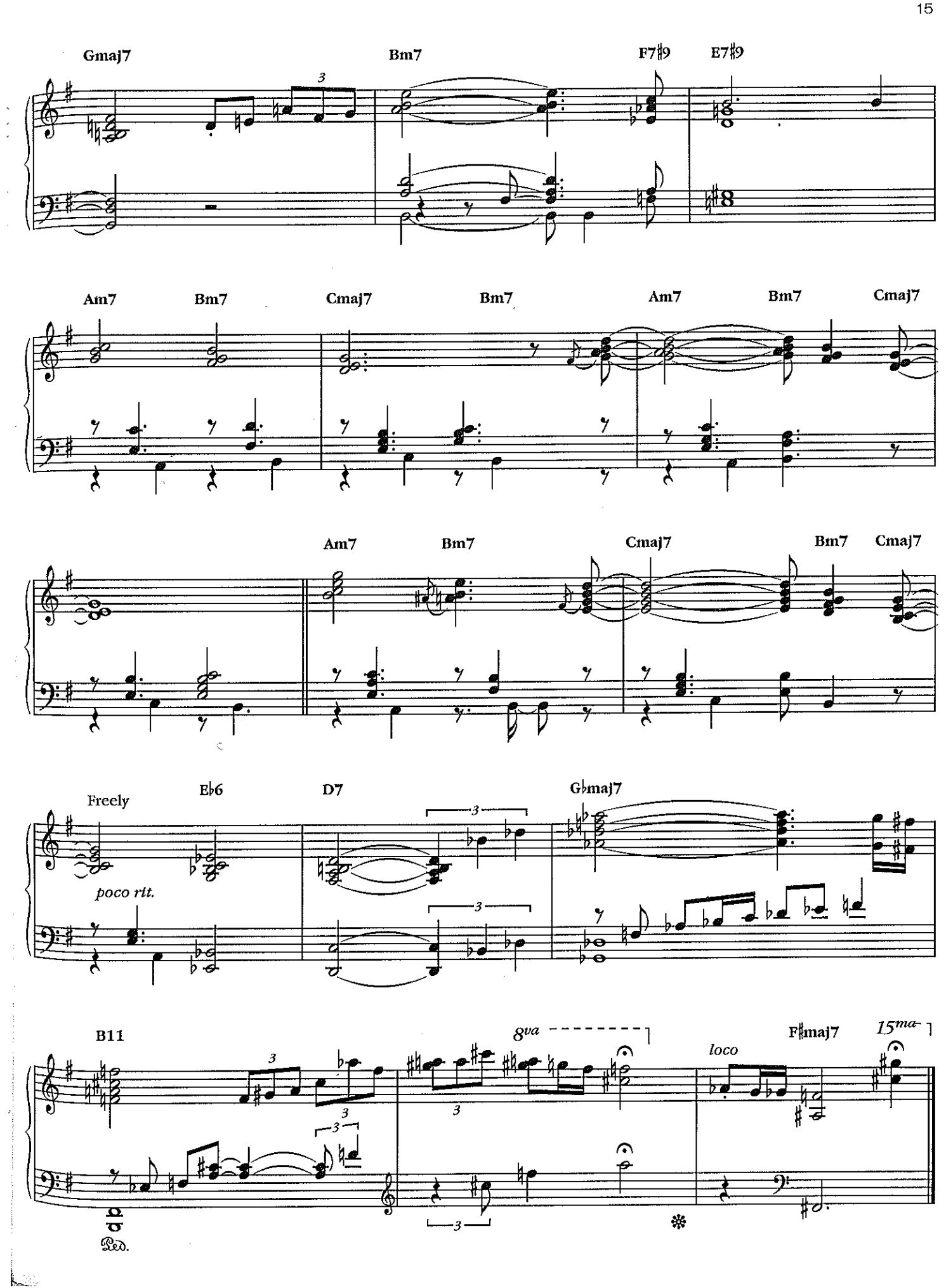

Cmaj7
Em9
A7♭9
Am9
D7
G°
Gmaj9
Bm7
E7♭9
E7
Am7
Bm7
Cmaj7
Bm7
Am7
D7♭9
Fm7
B♭7♯9


E♭maj7
A7
E♭maj7
A♭7
Gm7
C7
Dm7
D♯o
C7/E
Fm7
D♭7
Gm7
F♯o
Fm7
C7


Fm7
B♭7
B♭m7
E♭7
B♭m7
A♭maj7
Cm7
F7
Fm7
B♭7
E♭maj7
A♭7
Gm7
C7

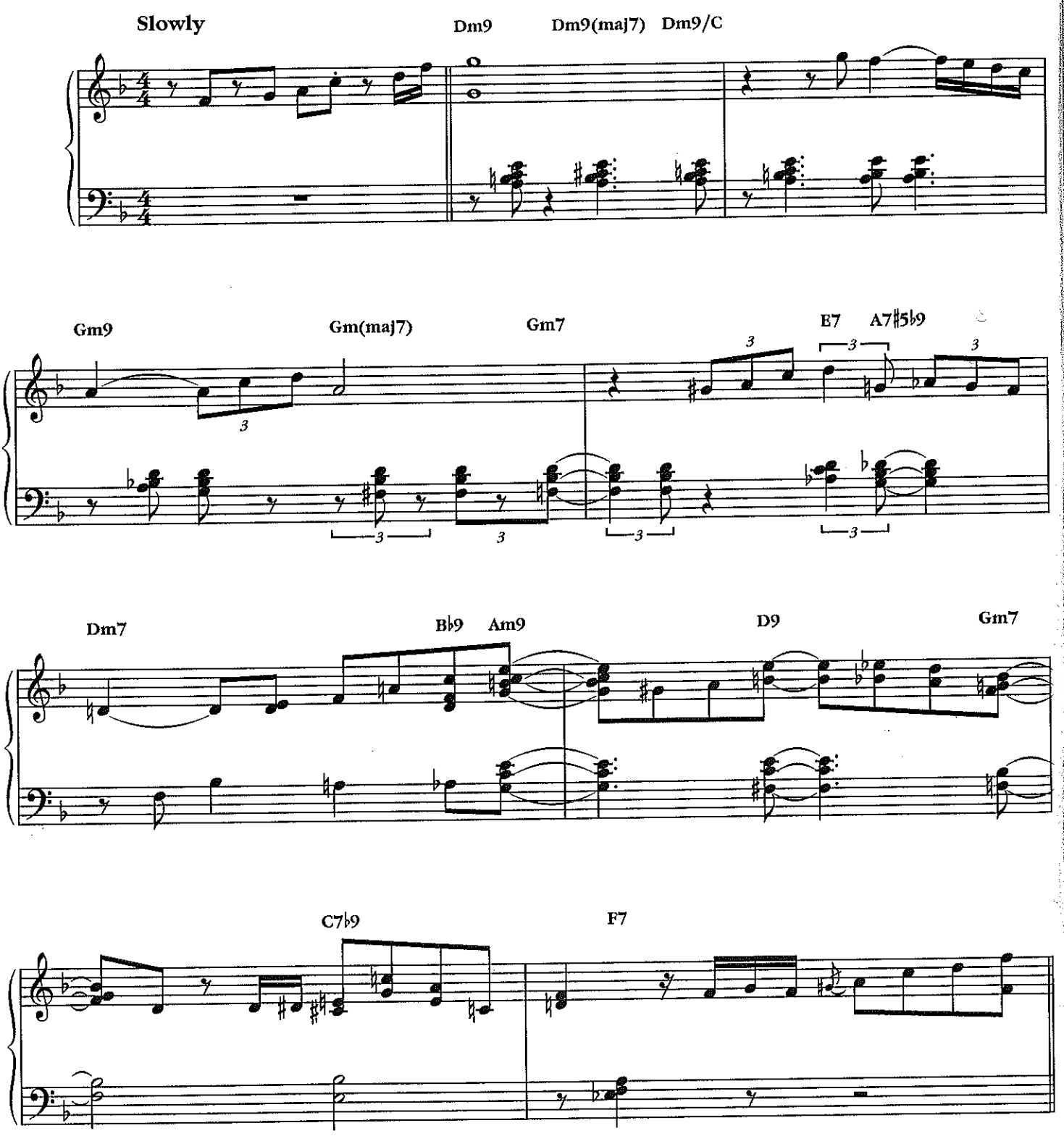

Fm7
Gm7
A♭maj7
Gm7
Fm7
Gm7
A♭maj7
Gm7
Fm7
B♭7
E♭maj7
D♭maj7
Cm7
A♭7sus/B♭
Am7
D7♭9
G°
Gmaj7
C13♯11
Gmaj7
Am7
Bm7
C9
Bm7
E7/B♭


Am9
F9♯11
Bm7
B♭m6
Am7
E7
Am7
Slower
D7
F/G
G13
G7♭9
G9♯5
Cmaj7
Em7
A7
Am7
G°


Gmaj7
Bm7
F7♯9
E7♯9
Am7
Bm7
Cmaj7
Bm7
Am7
Bm7
Cmaj7
Am7
Bm7
Cmaj7
Bm7
Cmaj7
Freely
poco rit.
E♭6
D7
G♭maj7
B11
8va
loco
F♯maj7
15ma
Ped.

IN A SENTIMENTAL MOOD

By Duke Ellington



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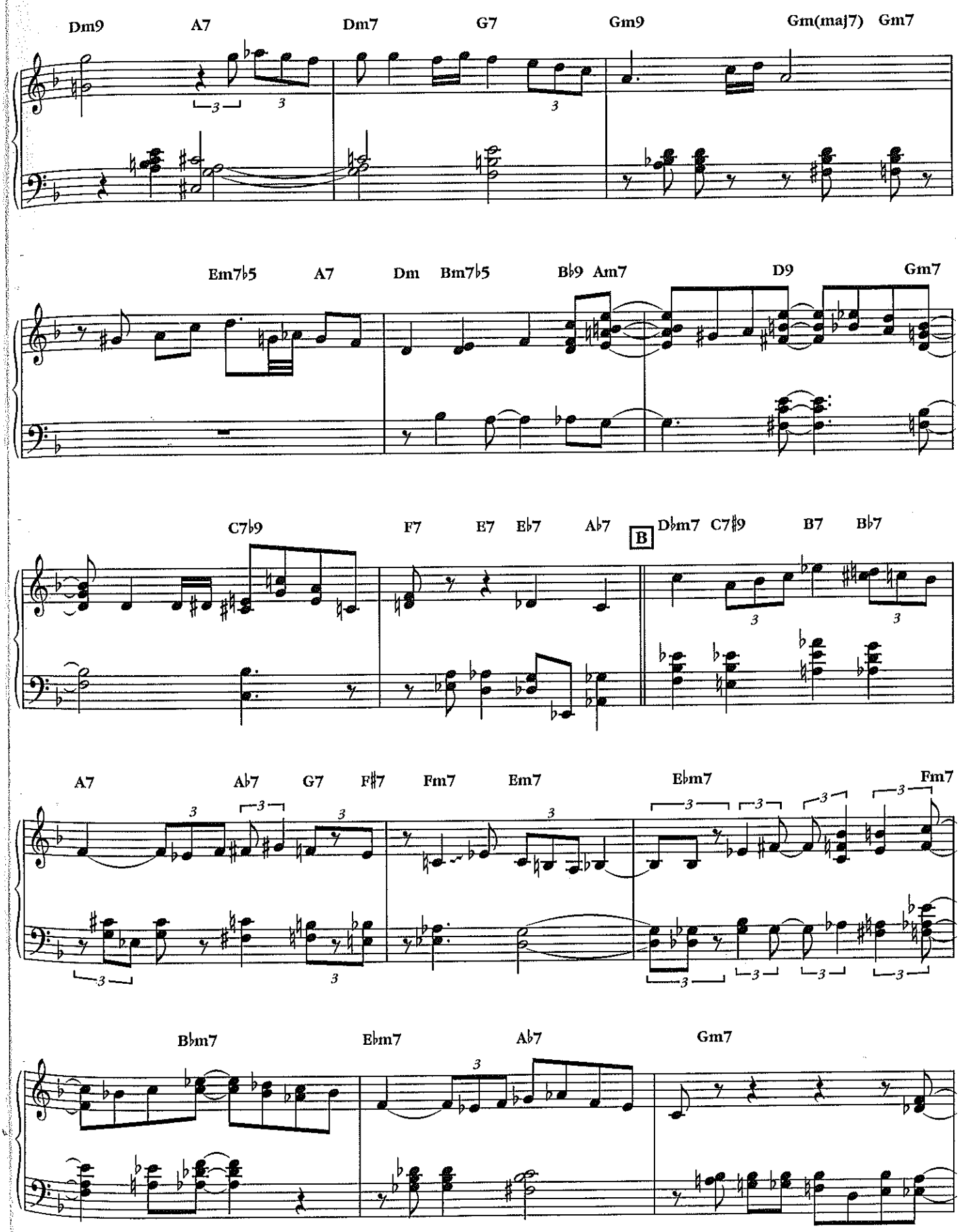
Dm9
A7
Dm7
G7
Gm9
Gm(maj7)
Gm7
Em7♭5
A7
Dm
Bm7♭5
B♭9
Am7
D9
Gm7
C7♭9
F7
E7
E♭7
A♭7
B
D♭m7
C7♯9
B7
B♭7
A7
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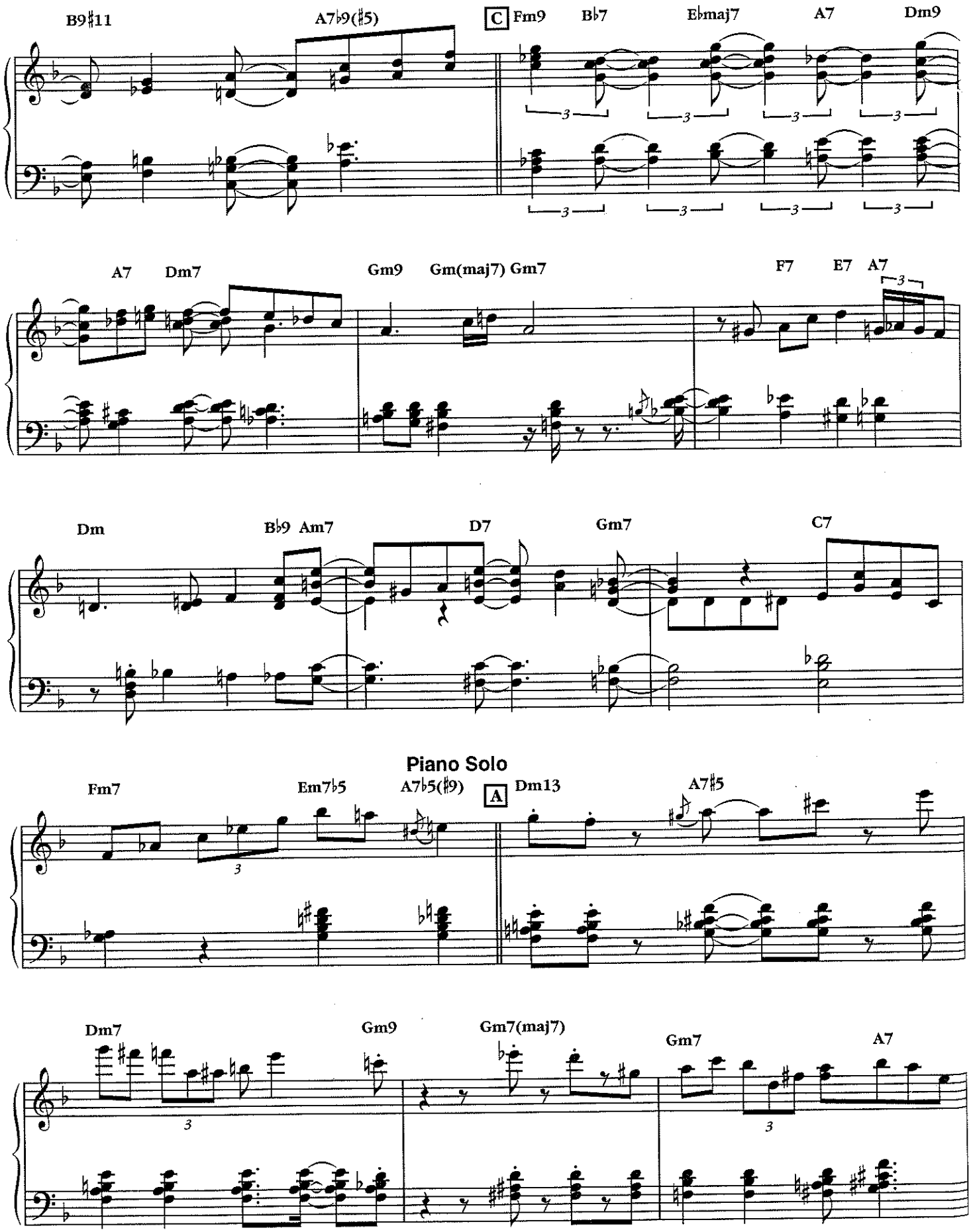
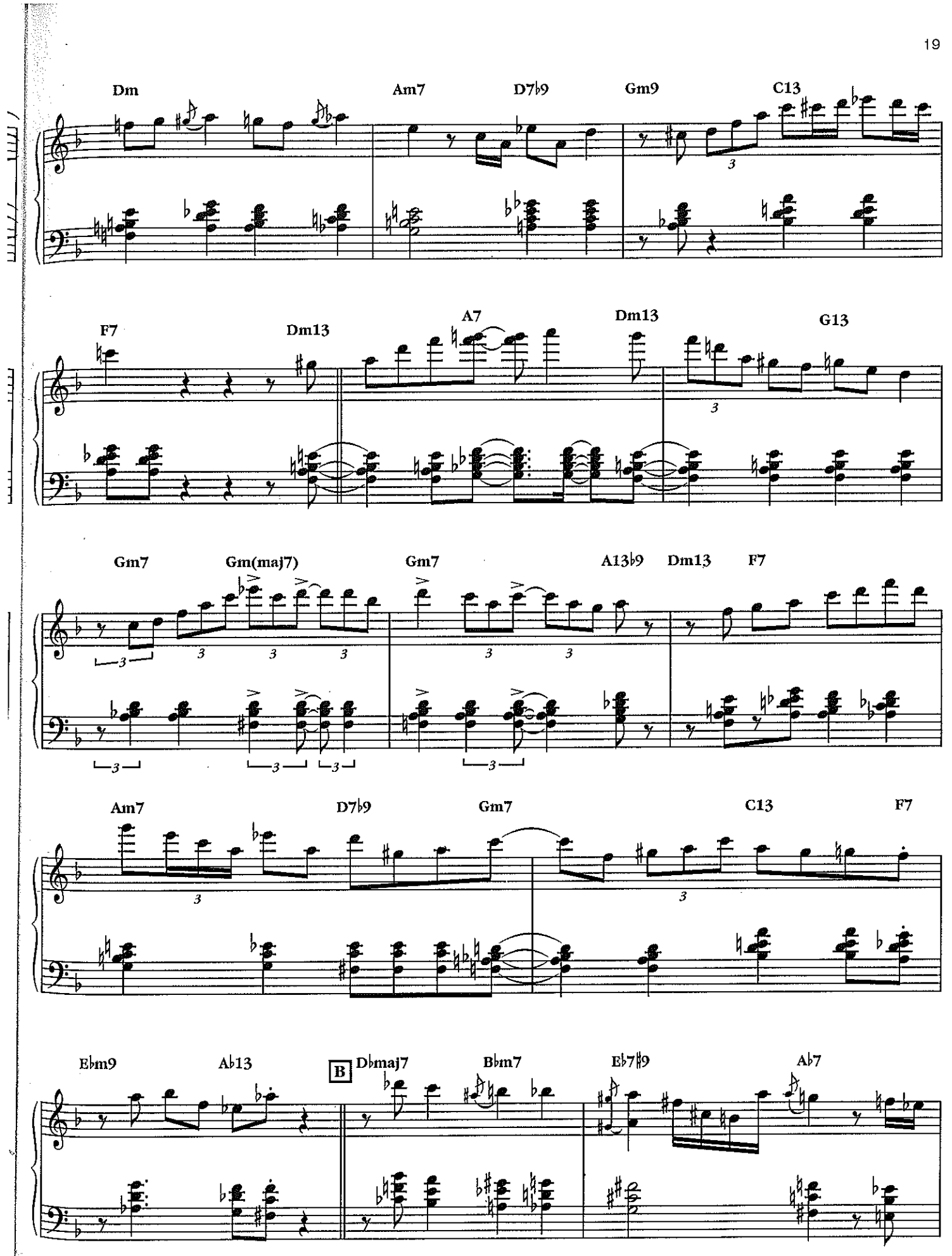
Gm7


B9♯11
A7♭9(♯5)
C
Fm9
B♭7
E♭maj7
A7
Dm9
A7
Dm7
Gm9
Gm(maj7)
Gm7
F7
E7
A7
Dm
B♭9
Am7
D7
Gm7
C7
Piano Solo
Fm7
Em7♭5
A7♭5(♯9)
A
Dm13
A7♯5
Dm7
Gm9
Gm7(maj7)
Gm7
A7


Dm
Am7
D7♭9
Gm9
C13
F7
Dm13
A7
Dm13
G13
Gm7
Gm(maj7)
Gm7
A13♭9
Dm13
F7
Am7
D7♭9
Gm7
C13
F7
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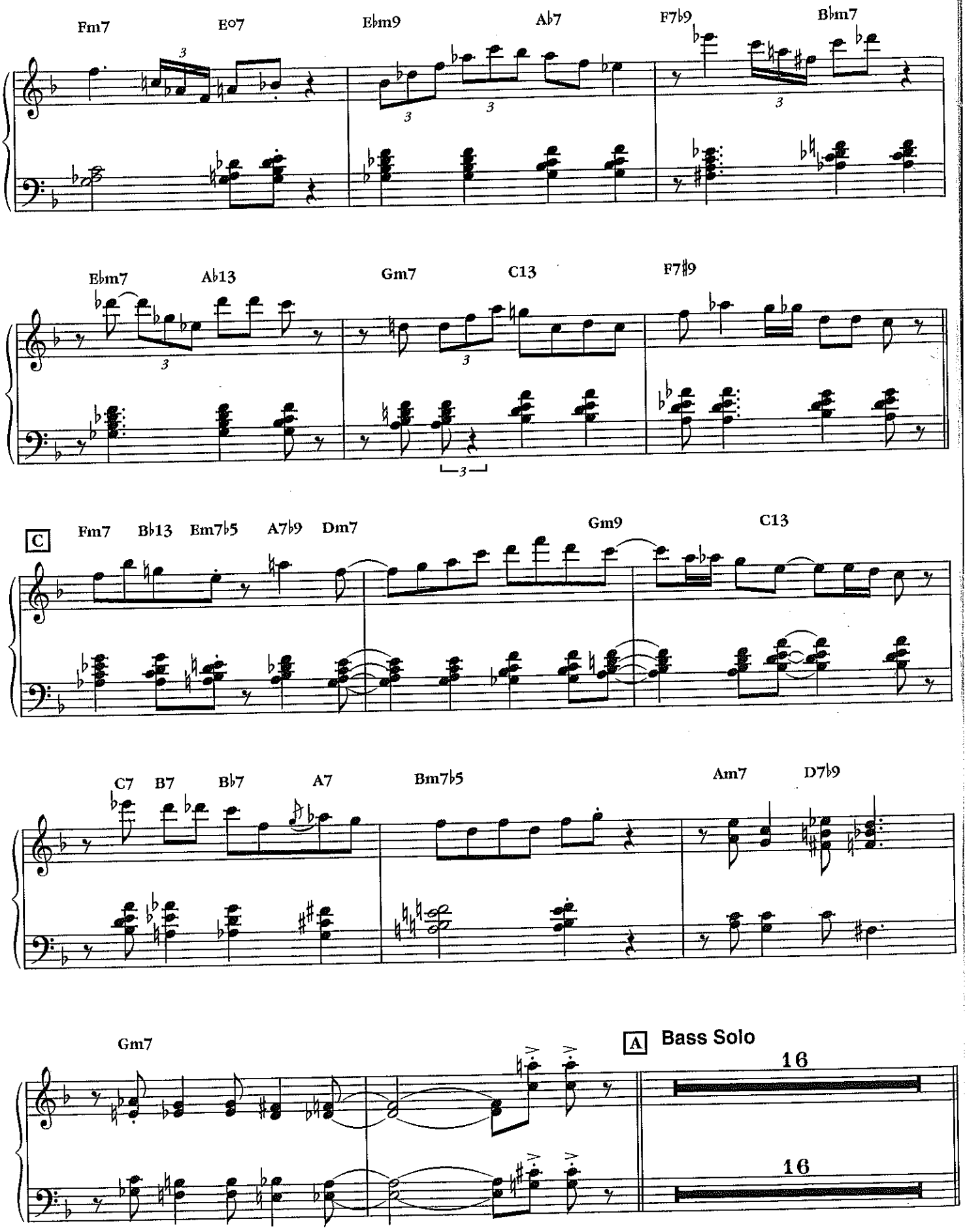
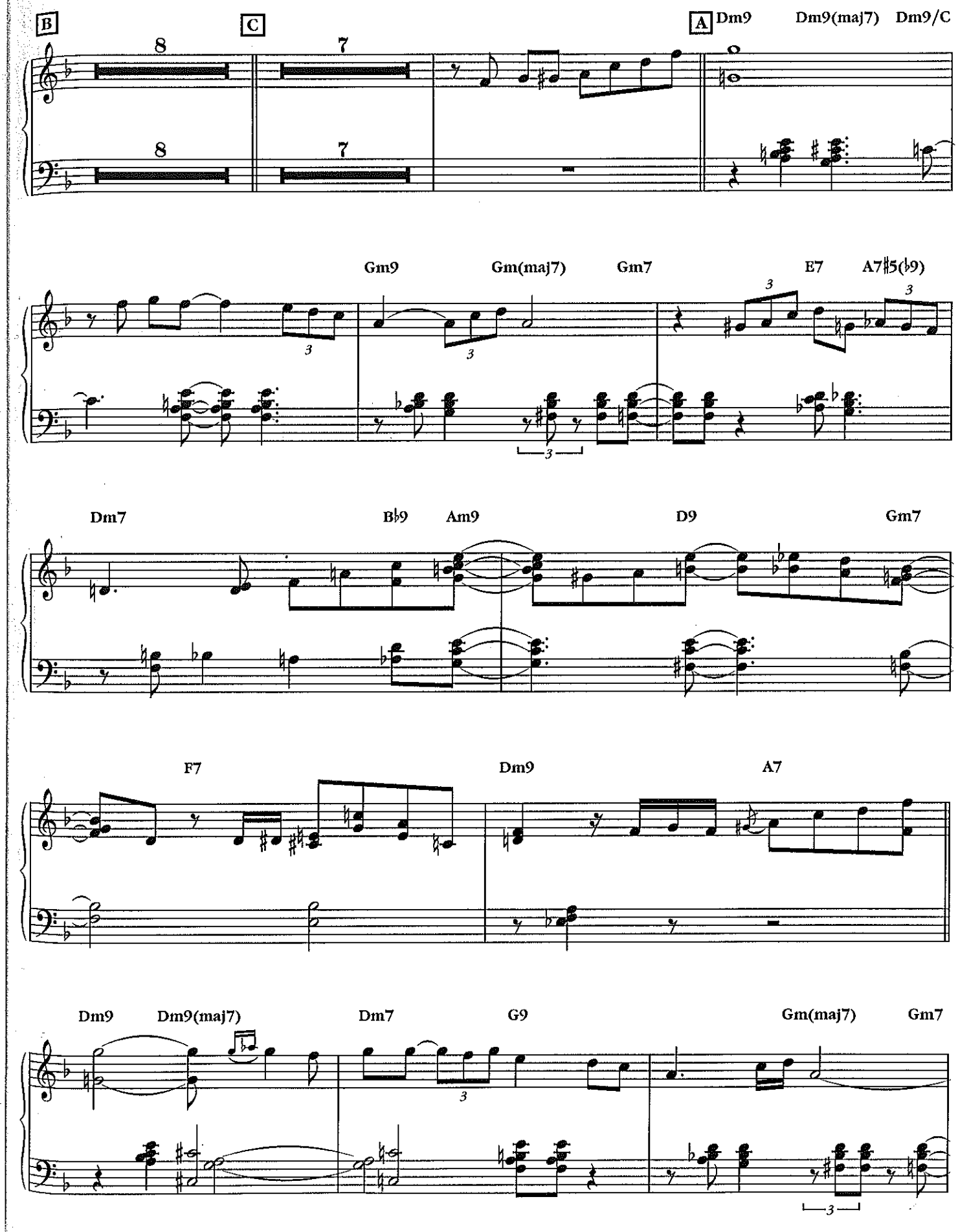
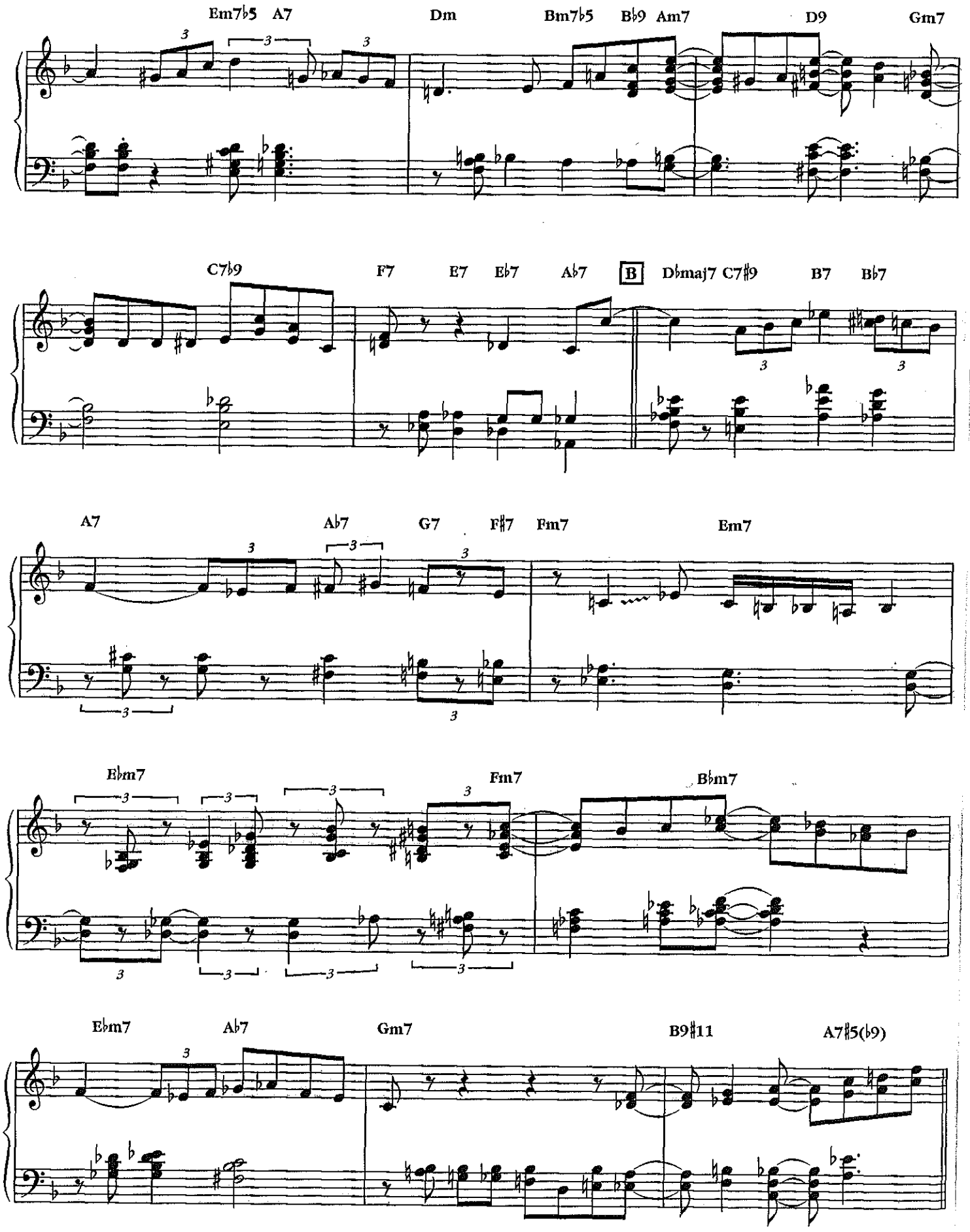
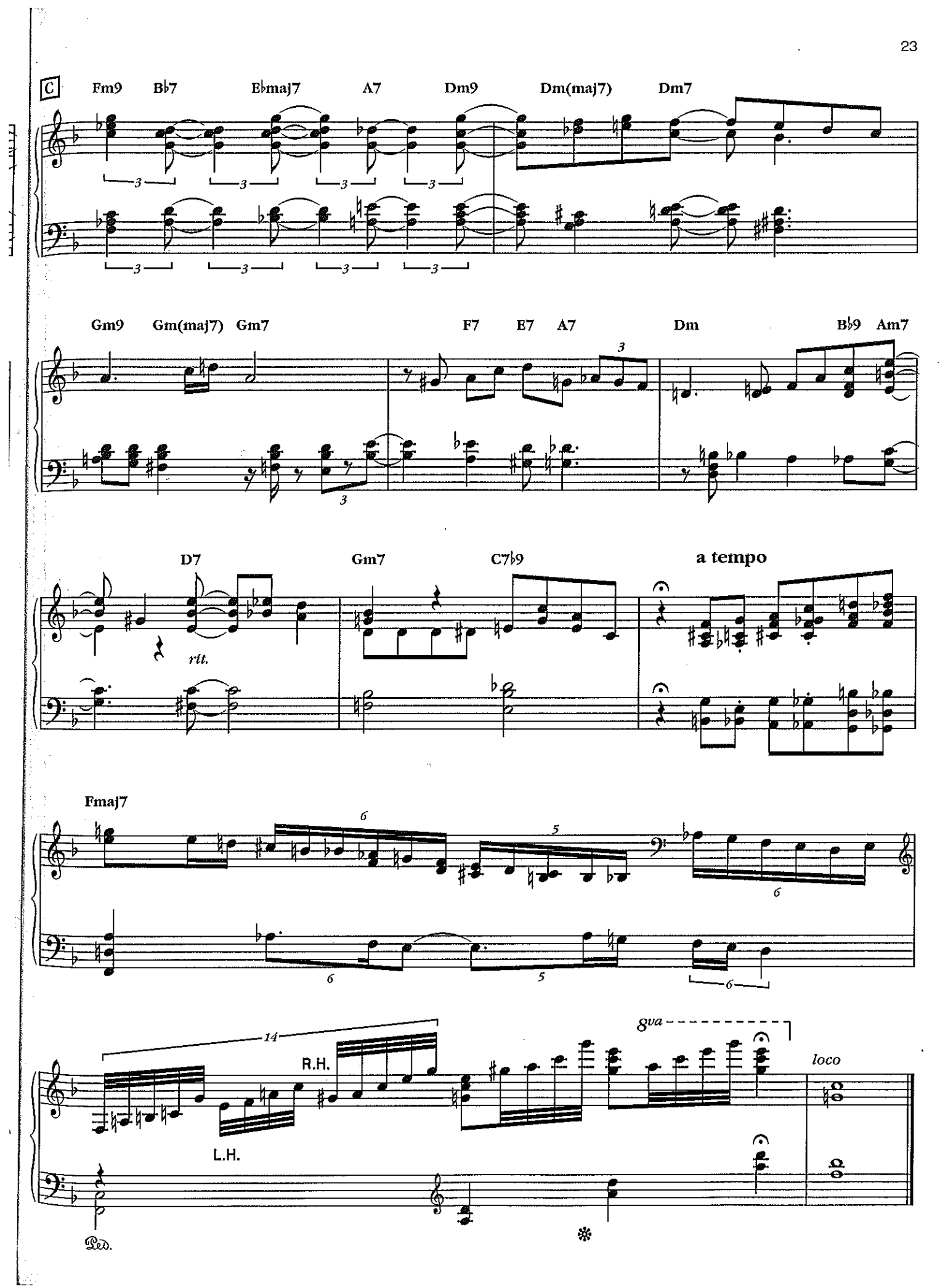
A♭13
B
D♭maj7
B♭m7
E♭7♯9
A♭7


Fm7
E°7
E♭m9
A♭7
F7♭9
B♭m7
E♭m7
A♭13
Gm7
C13
F7♯9
C
Fm7
B♭13
Em7♭5
A7♭9
Dm7
Gm9
C13
C7
B7
B♭7
A7
Bm7♭5
Am7
D7♭9
Gm7
A
Bass Solo
16
16

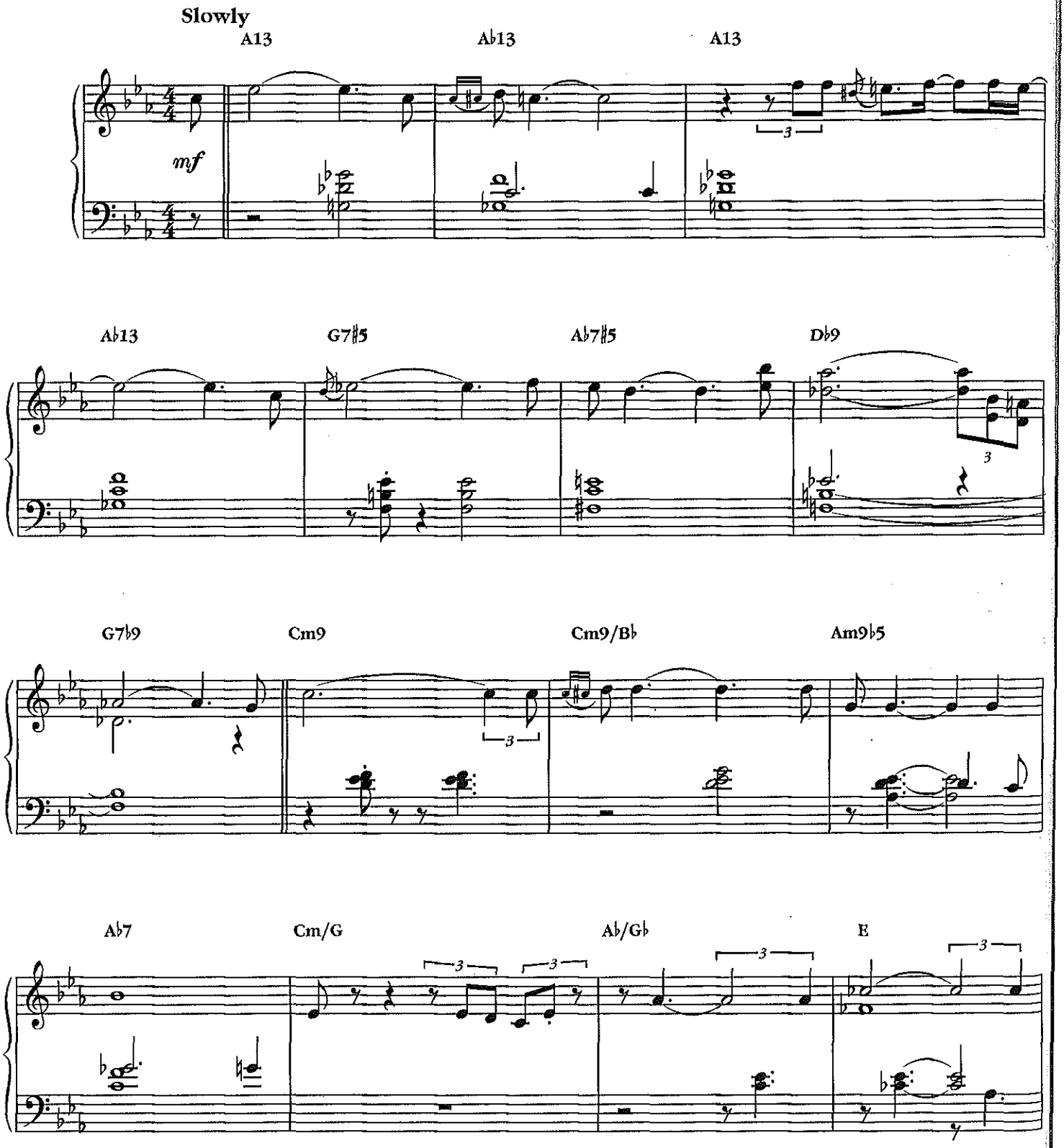

B
C
A
Dm9
Dm9(maj7)
Dm9/C
Gm9
Gm(maj7)
Gm7
E7
A7♯5(♭9)
Dm7
B♭9
Am9
D9
Gm7
F7
Dm9
A7
Dm9
Dm9(maj7)
Dm7
G9
Gm(maj7)
Gm7


Em7♭5 A7
Dm
Bm7♭5 B♭9 Am7
D9
Gm7
C7♭9
F7
E7
E♭7
A♭7
B
D♭maj7 C7♯9
B7
B♭7
A7
A♭7
G7
F♯7
Fm7
Em7
E♭m7
Fm7
B♭m7
E♭m7
A♭7
Gm7
B9♯11
A7♯5(♭9)


C
Fm9
B♭7
E♭maj7
A7
Dm9
Dm(maj7)
Dm7
Gm9
Gm(maj7)
Gm7
F7
E7
A7
Dm
B♭9
Am7
D7
rit.
Gm7
C7♭9
a tempo
Fmaj7
14
R.H.
L.H.
8va
loco
Ped.

GOODBYE

Words and Music by GORDON JENKINS



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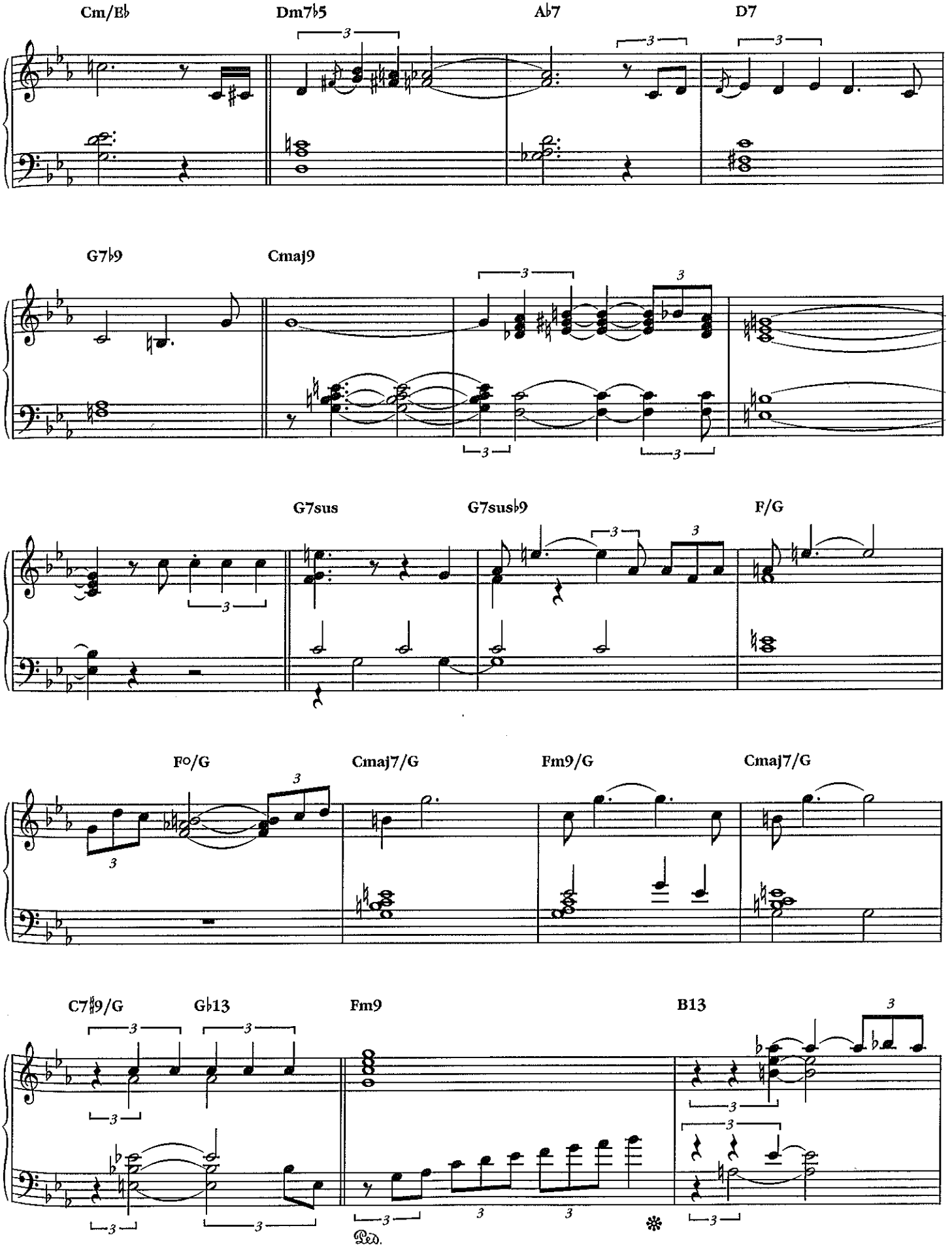
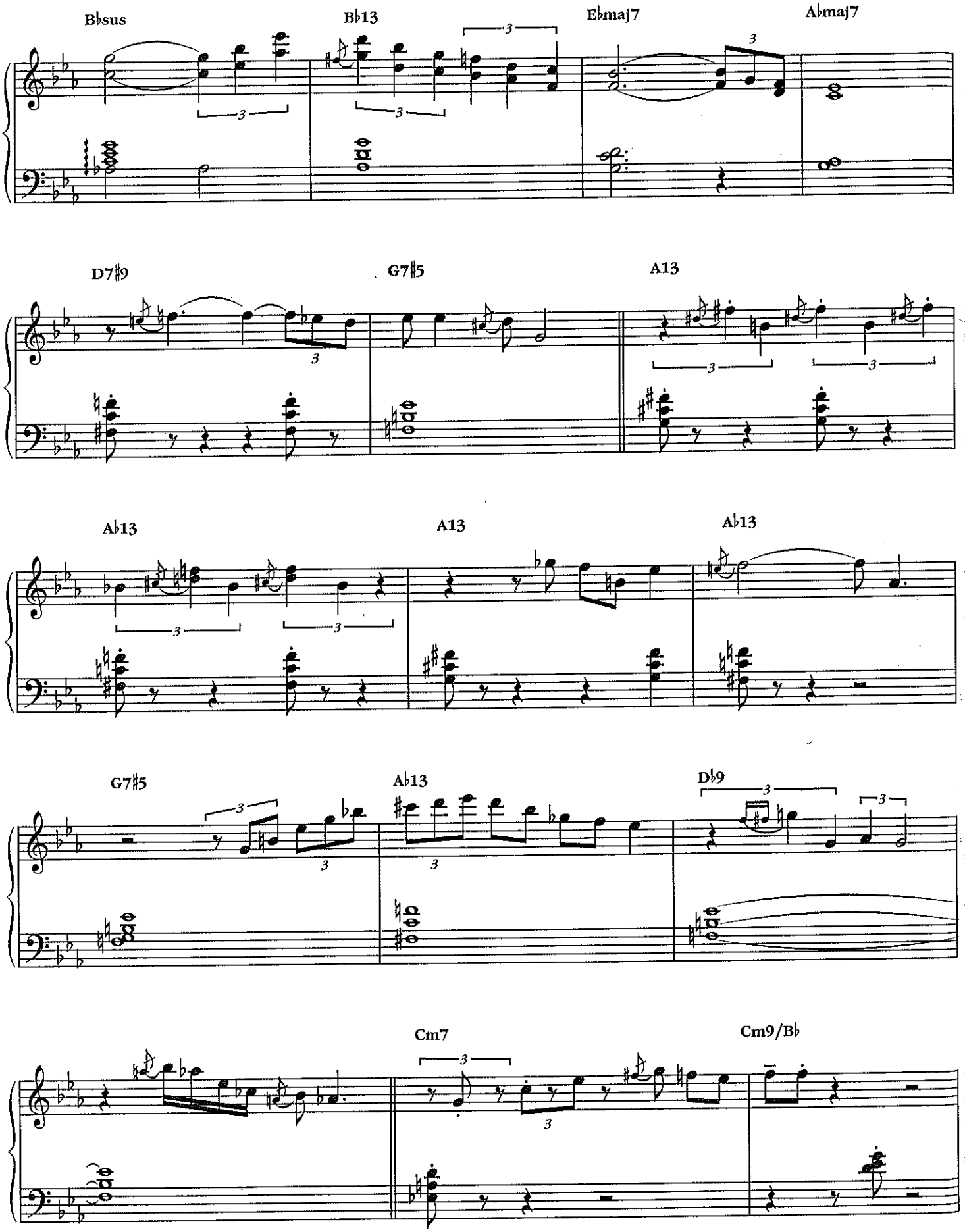
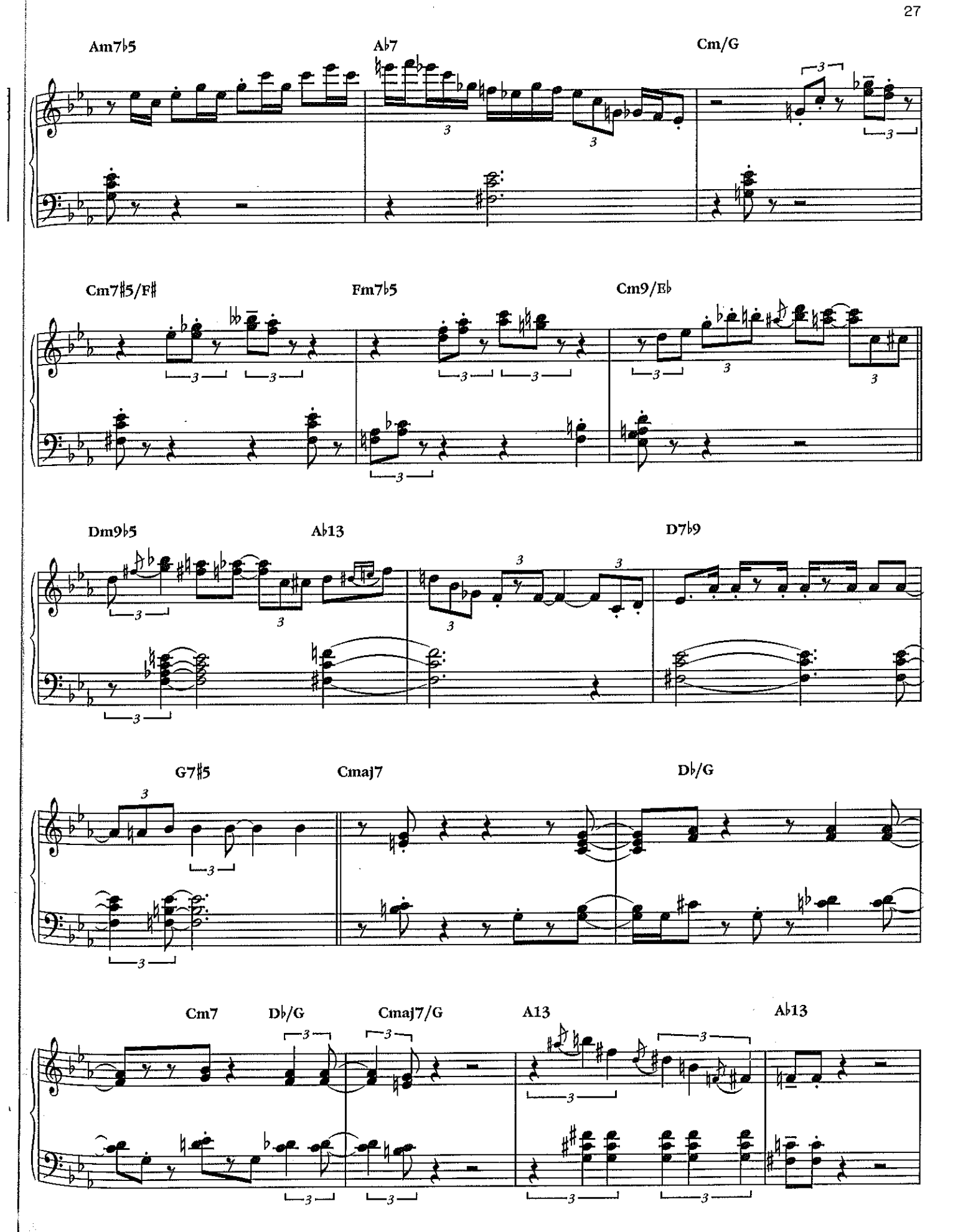
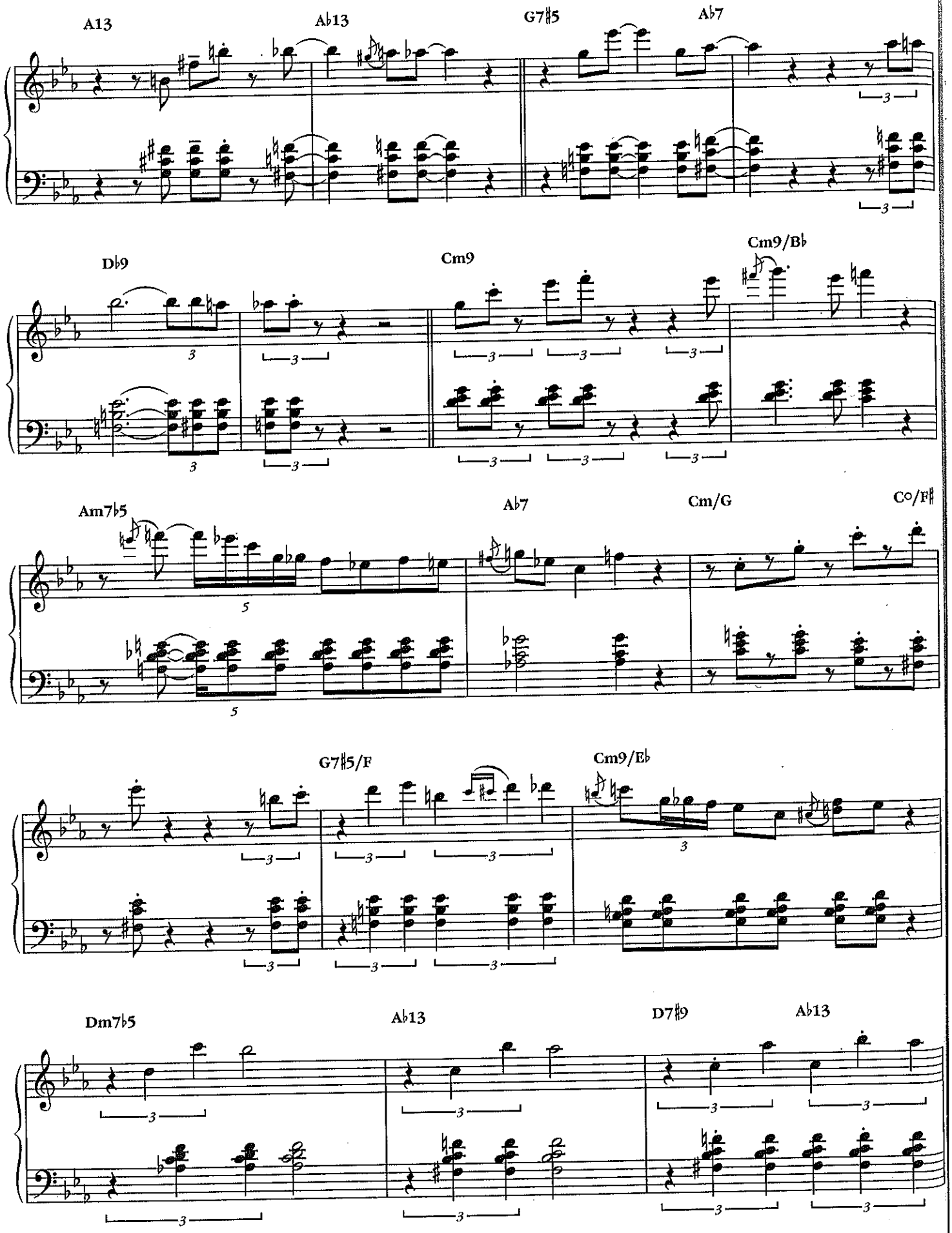
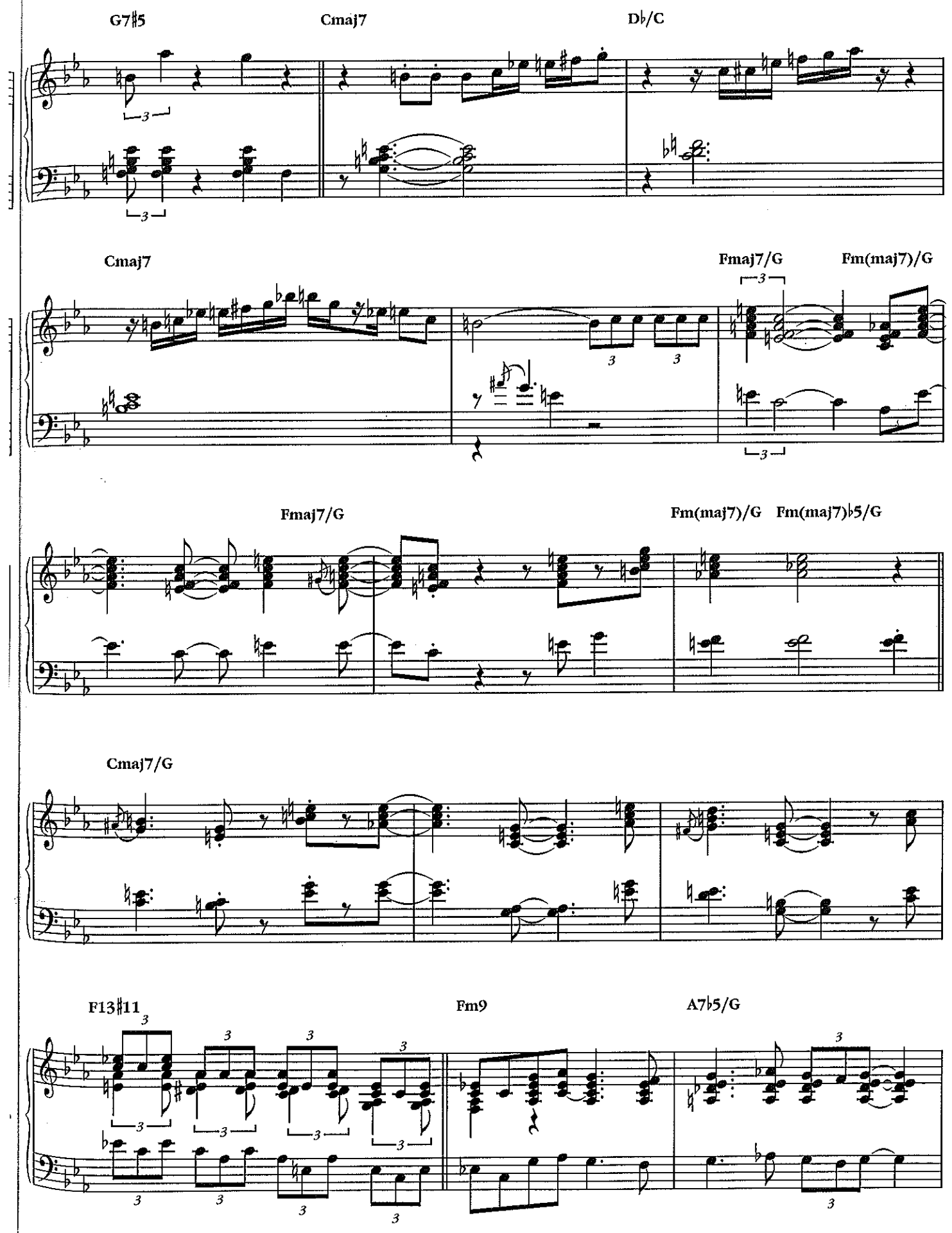
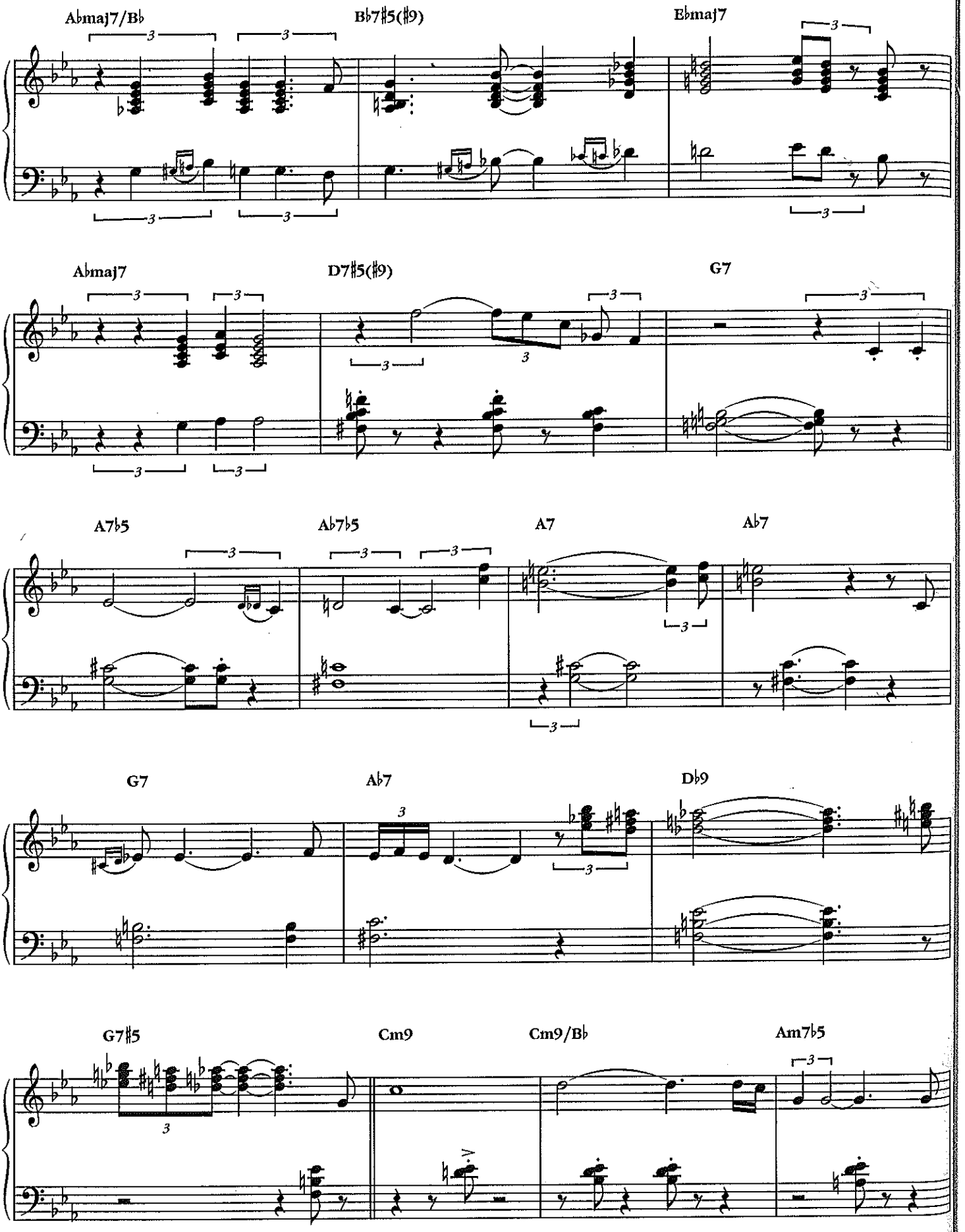

Cm/E♭
Dm7♭5
A♭7
D7
G7♭9
Cmaj9
G7sus
G7sus♭9
F/G
F°/G
Cmaj7/G
Fm9/G
Cmaj7/G
C7♯9/G
G♭13
Fm9
B13
Ped.

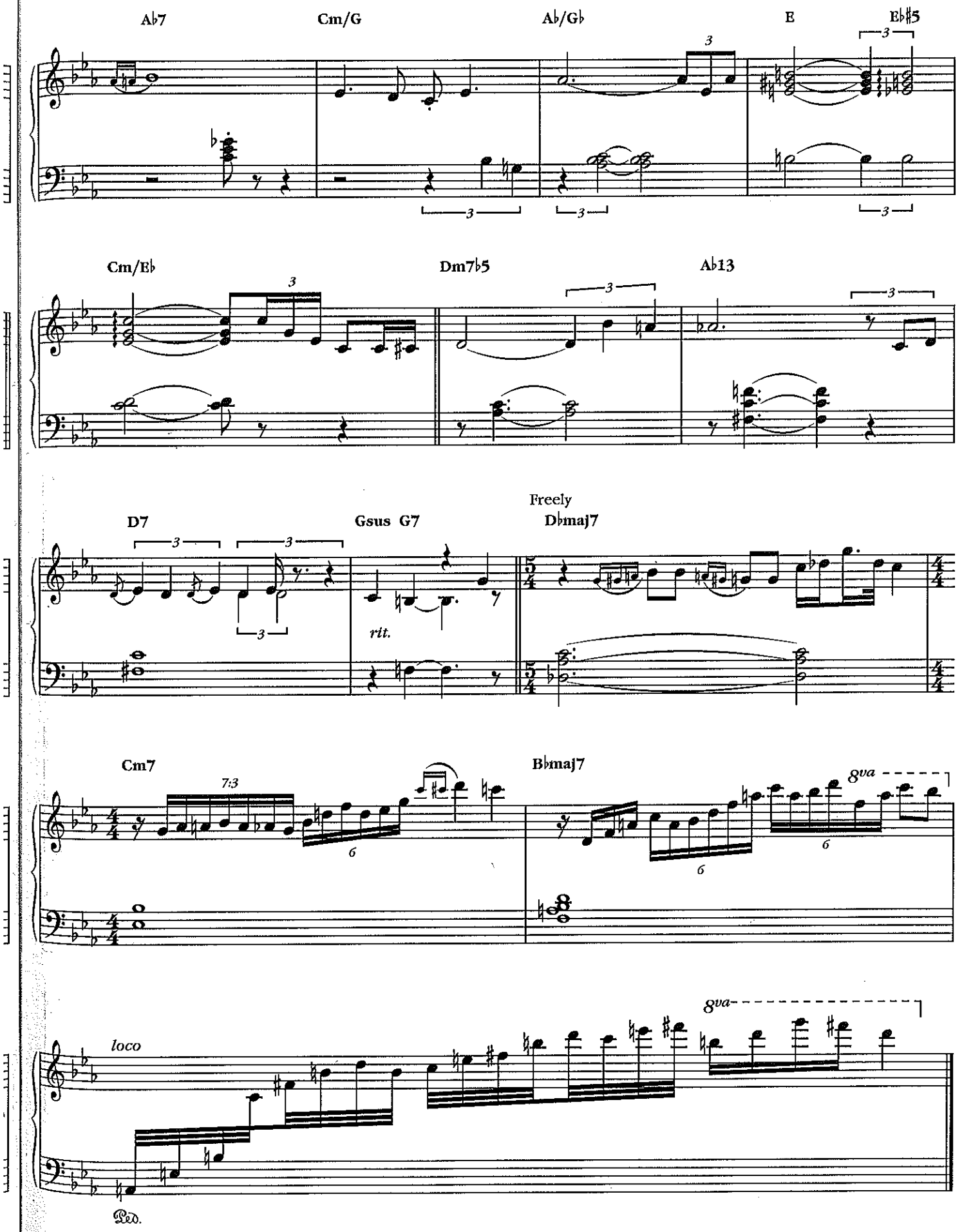

B♭sus
B♭13
E♭maj7
A♭maj7
D7♯9
G7♯5
A13
A♭13
A13
A♭13
G7♯5
A♭13
D♭9
Cm7
Cm9/B♭


Am7♭5
A♭7
Cm/G
Cm7♯5/F♯
Fm7♭5
Cm9/E♭
Dm9♭5
A♭13
D7♭9
G7♯5
Cmaj7
D♭/G
Cm7
D♭/G
Cmaj7/G
A13
A♭13


A13
A♭13
G7♯5
A♭7
D♭9
Cm9
Cm9/B♭
Am7♭5
A♭7
Cm/G
C°/F♯
G7♯5/F
Cm9/E♭
Dm7♭5
A♭13
D7♯9
A♭13

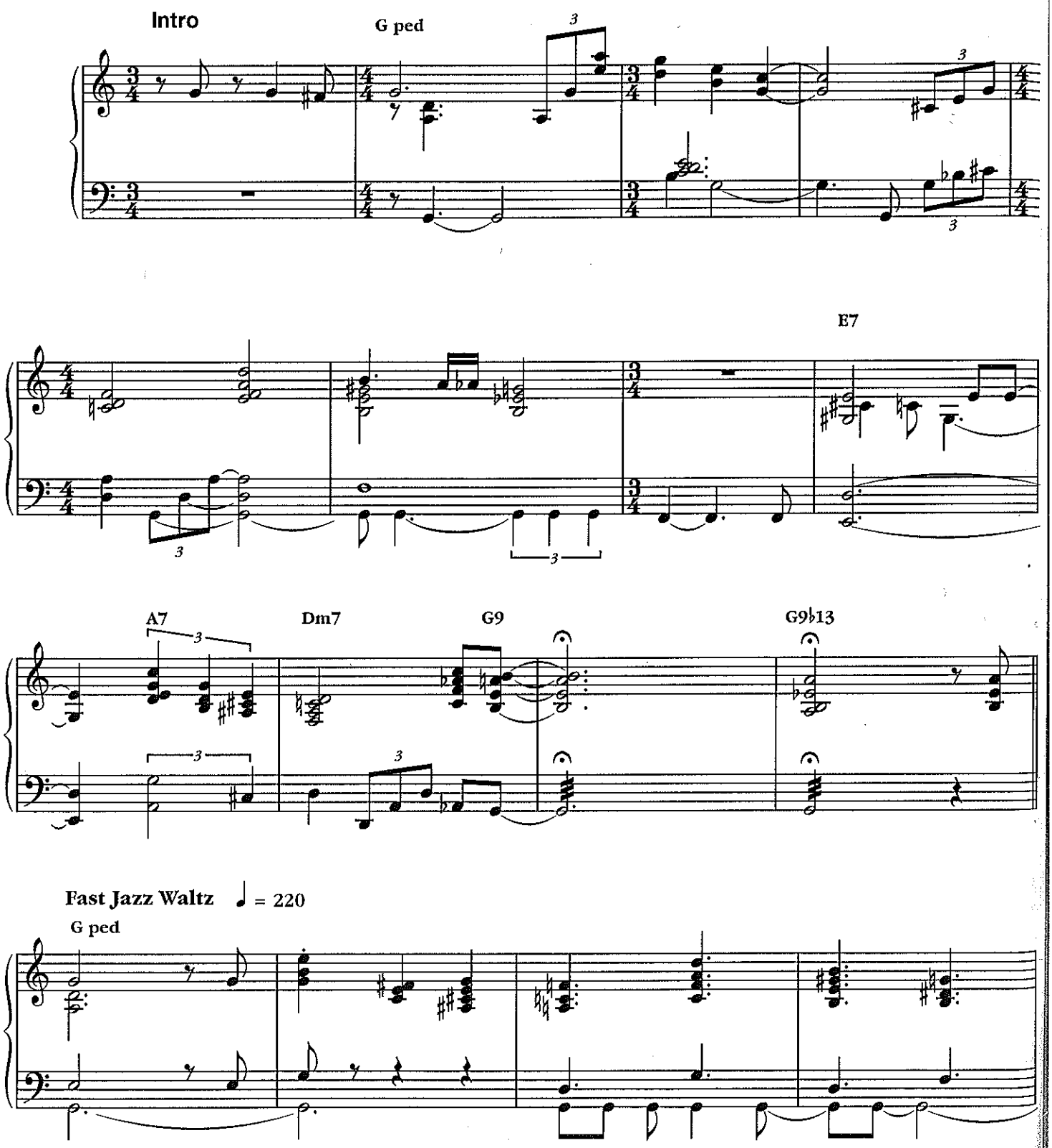

G7♯5
Cmaj7
D♭/C
Cmaj7
Fmaj7/G
Fm(maj7)/G
Fmaj7/G
Fm(maj7)/G
Fm(maj7)♭5/G
Cmaj7/G
F13♯11
Fm9
A7♭5/G


A♭maj7/B♭
B♭7♯5(♯9)
E♭maj7
A♭maj7
D7♯5(♯9)
G7
A7♭5
A♭7♭5
A7
A♭7
G7
A♭7
D♭9
G7♯5
Cm9
Cm9/B♭
Am7♭5


A♭7
Cm/G
A♭/G♭
E
E♭♯5
Cm/E♭
Dm7♭5
A♭13
D7
Gsus G7
Freely
D♭maj7
rit.
Cm7
B♭maj7
8va
loco
8va
Ped.

UP WITH THE LARK

Words and Music by Jerome Kern



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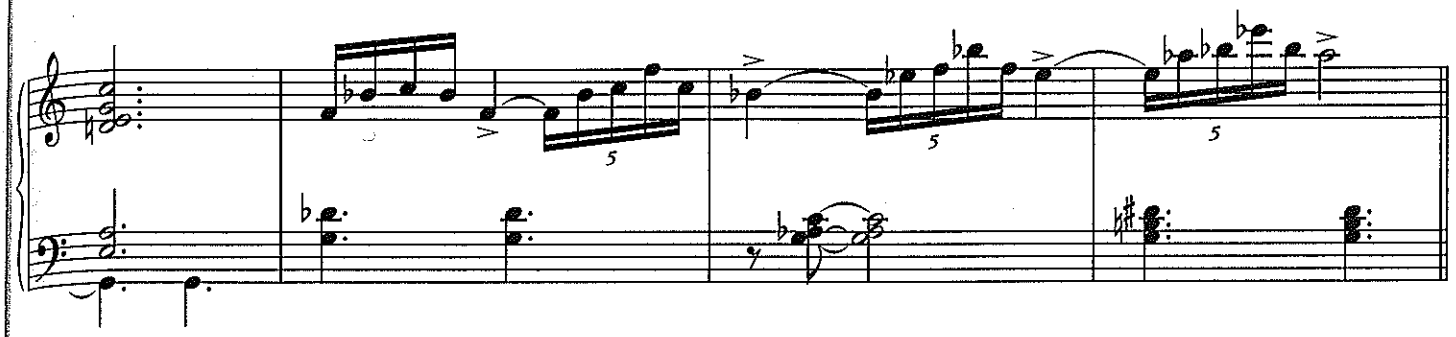
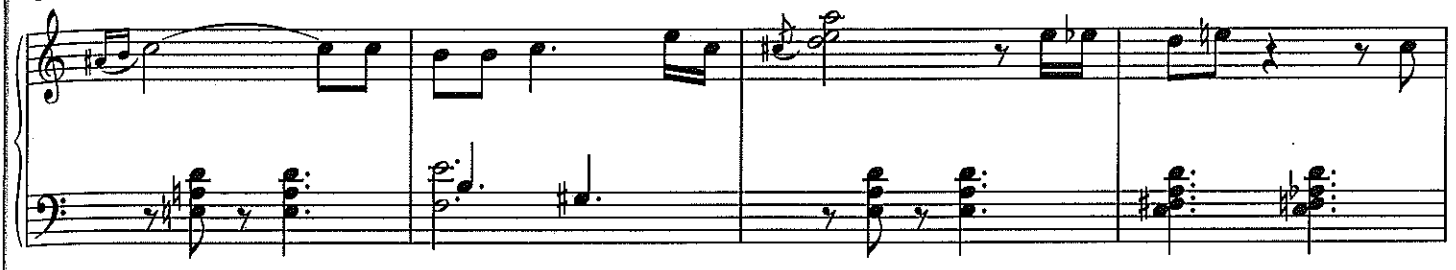
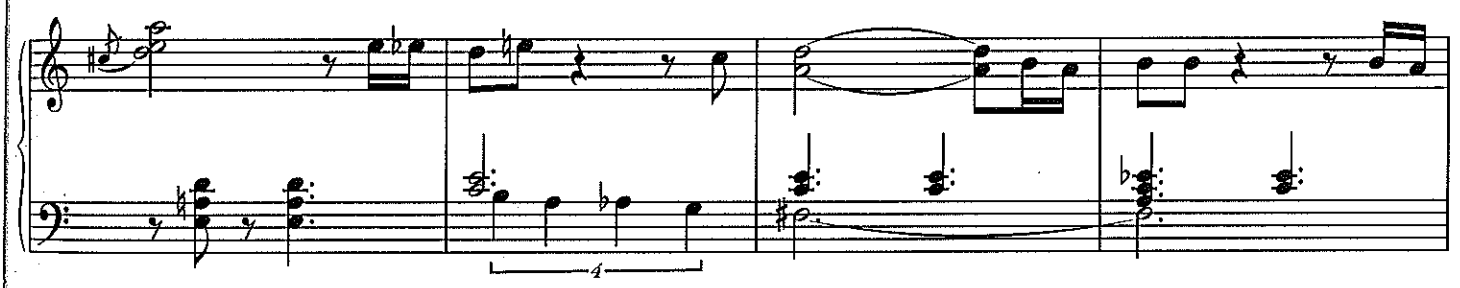


A

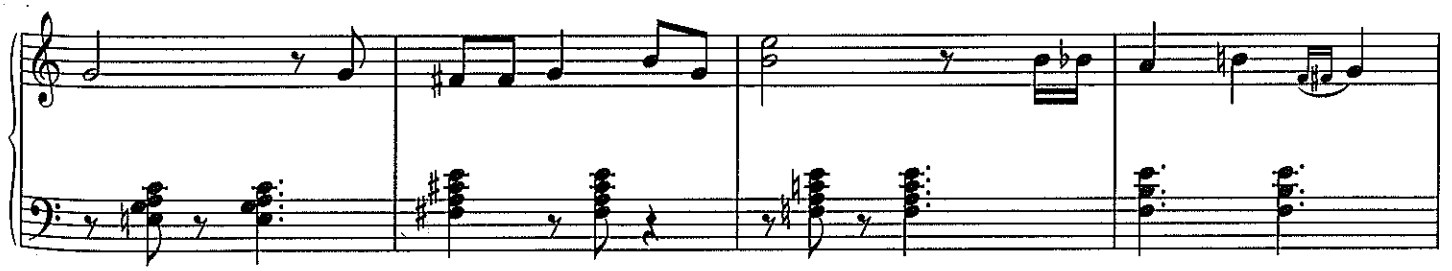
C6/9 G13♭9 C6/9 F♯m7♭5 Fm(maj7)



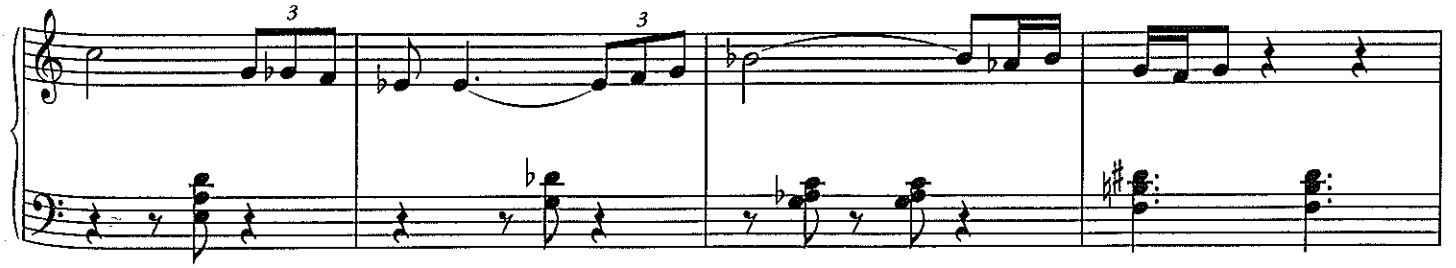
Em7 Am7 D9 D7♭9

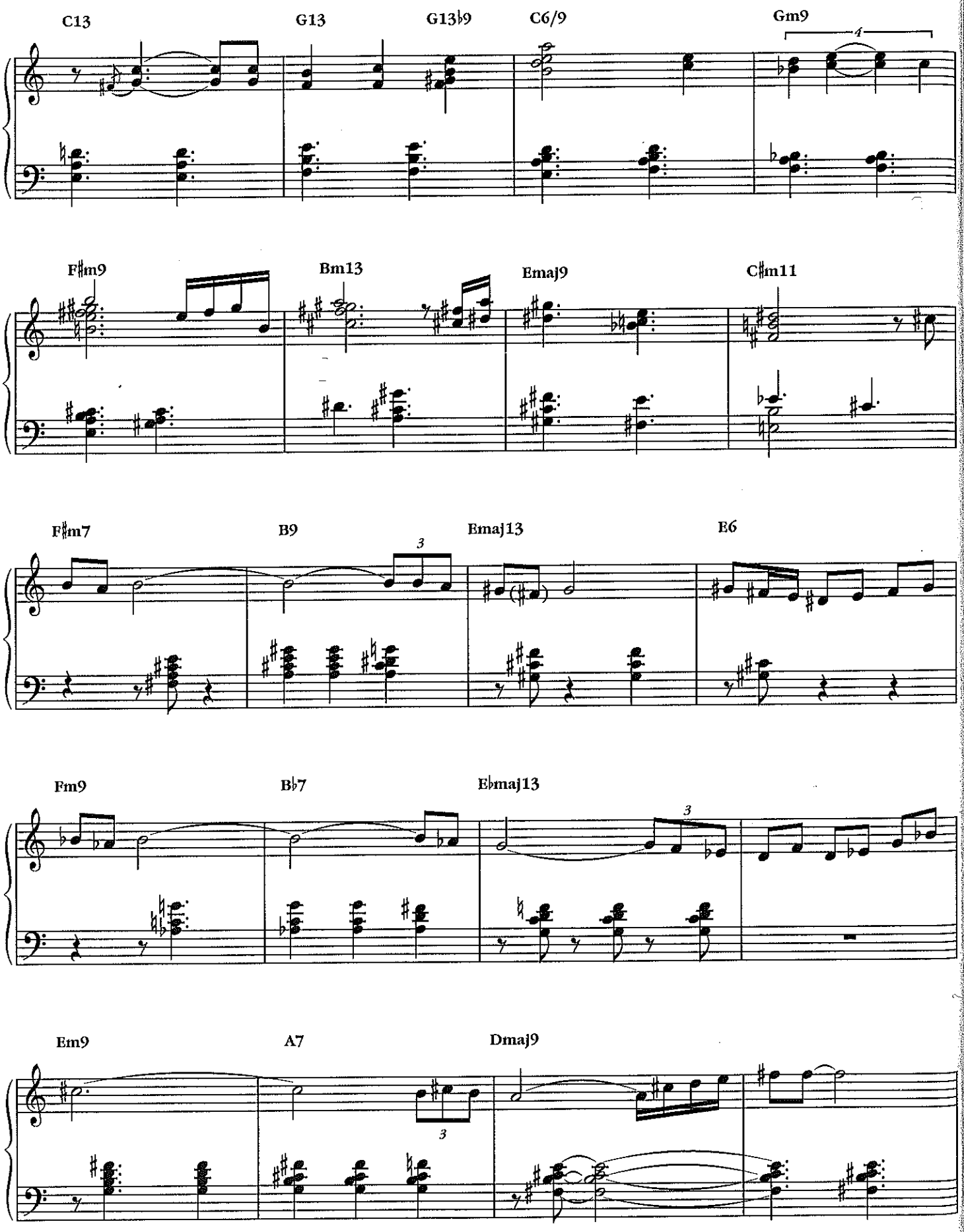


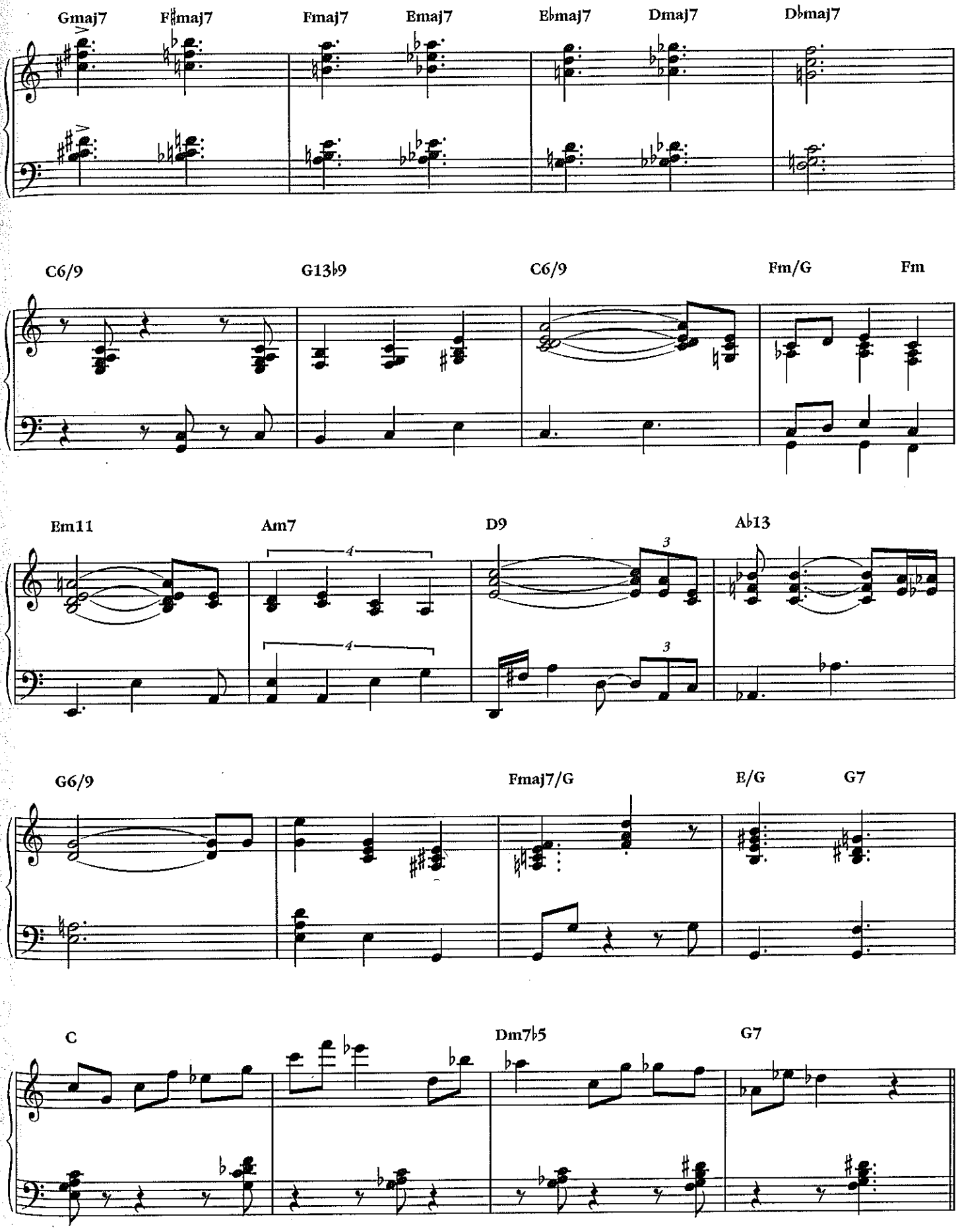
C6/G F♯m7/G Fmaj7/G G13



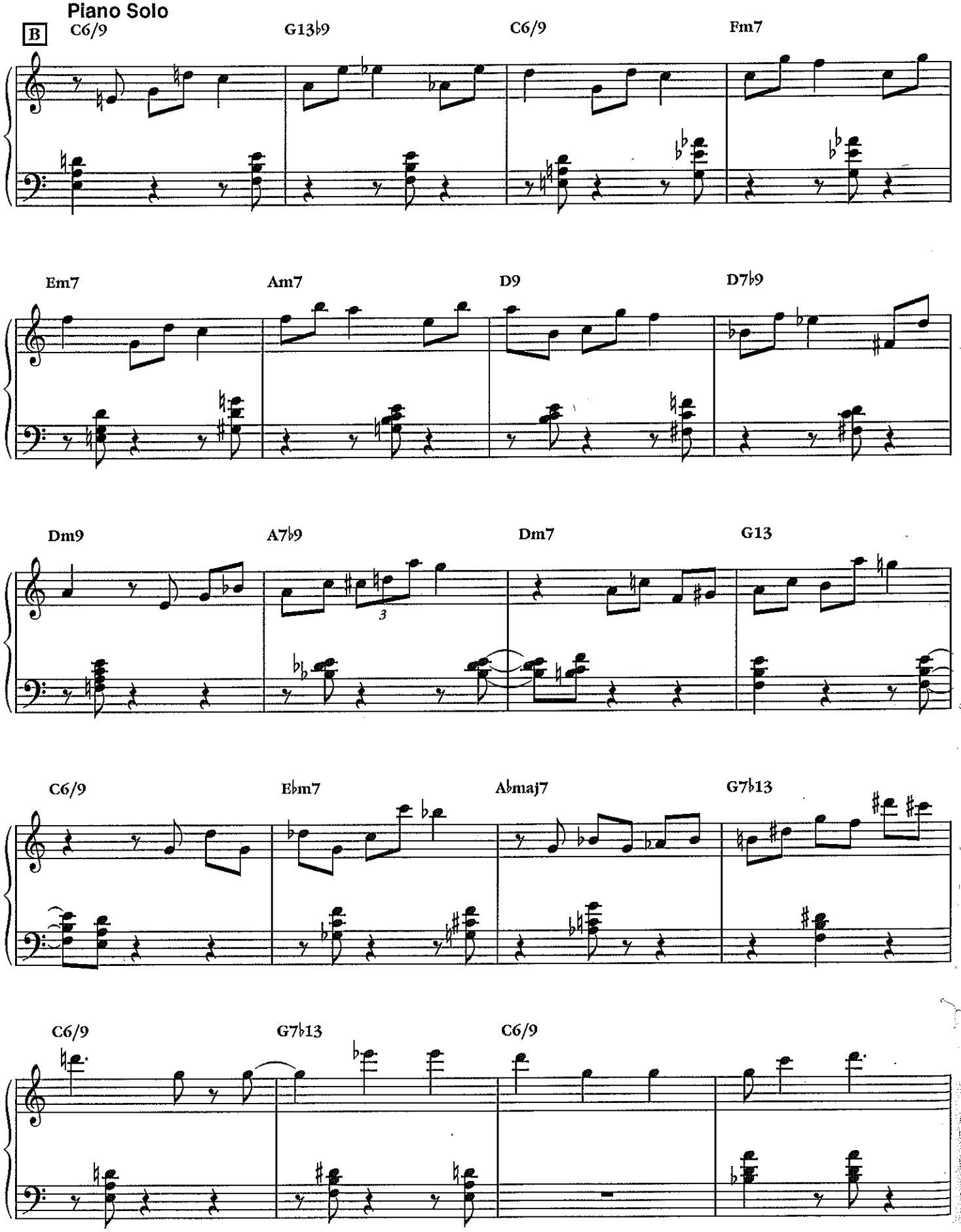
C6 E♭7 A♭maj7 G7♭13

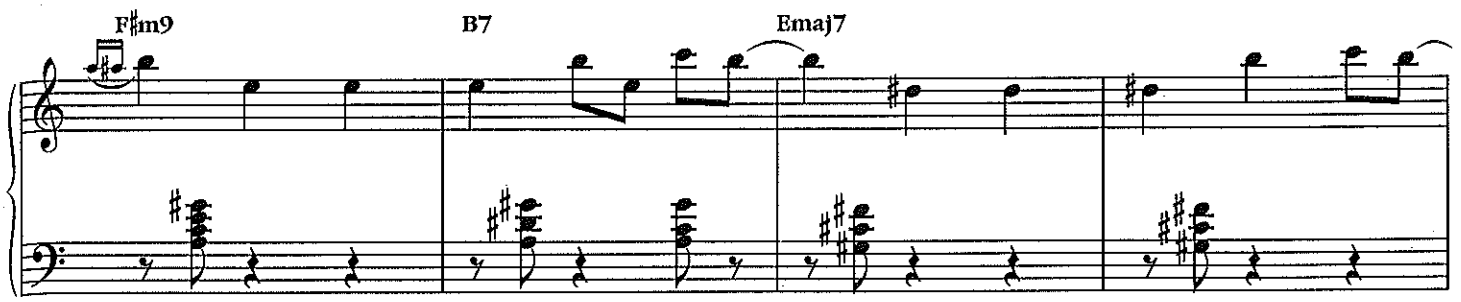


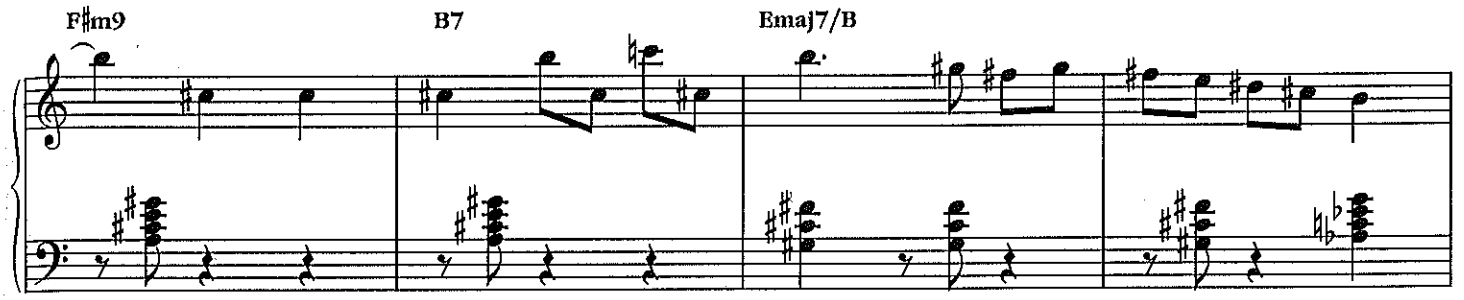

C13
G13
G13♭9
C6/9
Gm9
4
F♯m9
Bm13
Emaj9
C♯m11
F♯m7
B9
3
Emaj13
E6
Fm9
B♭7
E♭maj13
3
Em9
A7
3
Dmaj9

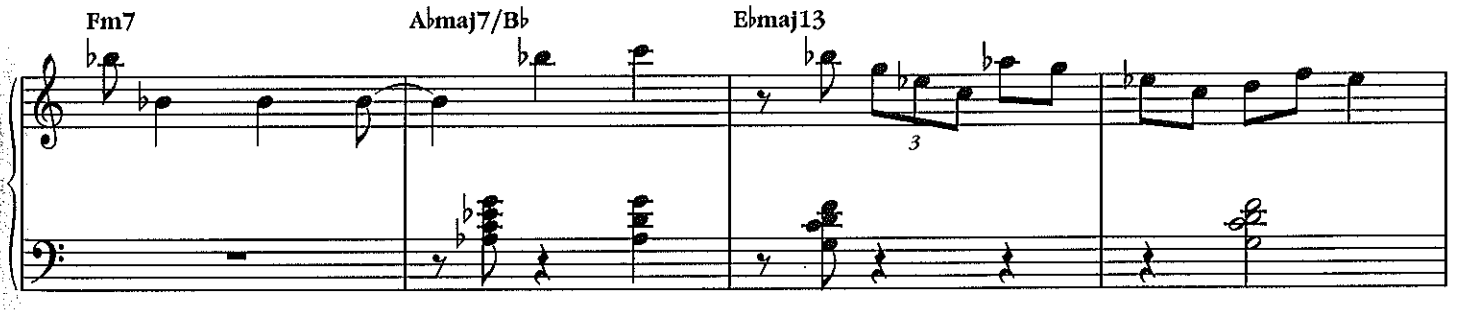

Gmaj7
F♯maj7
Fmaj7
Emaj7
E♭maj7
Dmaj7
D♭maj7
C6/9
G13♭9
C6/9
Fm/G
Fm
Em11
Am7
D9
A♭13
G6/9
Fmaj7/G
E/G
G7
C
Dm7♭5
G7

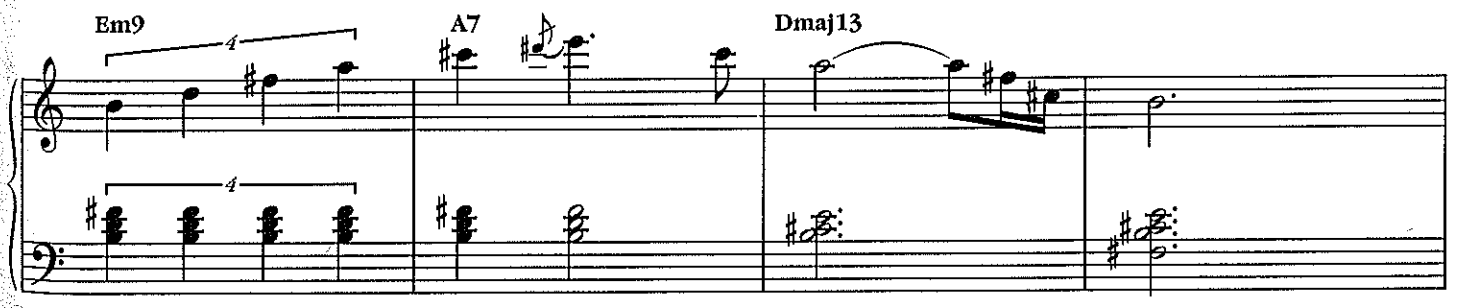
Piano Solo

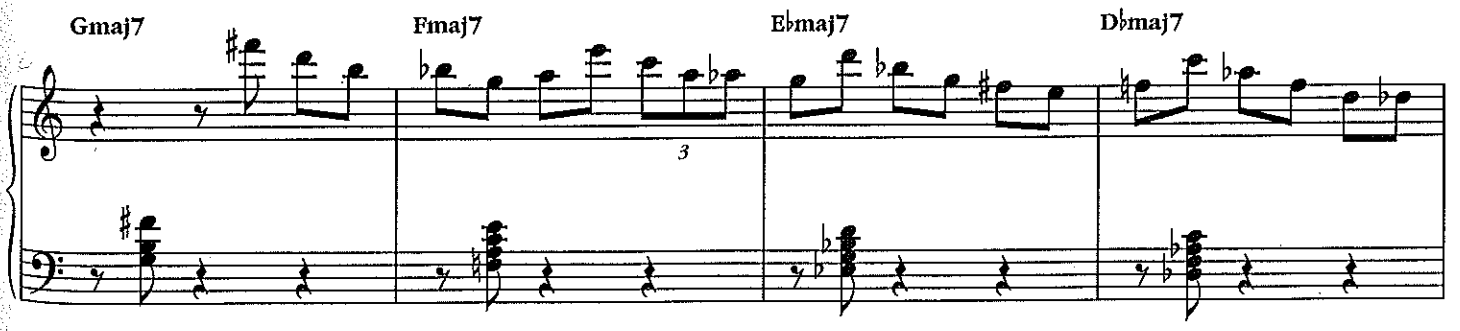

B
C6/9
G13♭9
C6/9
Fm7
Em7
Am7
D9
D7♭9
Dm9
A7♭9
Dm7
G13
C6/9
E♭m7
A♭maj7
G7♭13
C6/9
G7♭13
C6/9

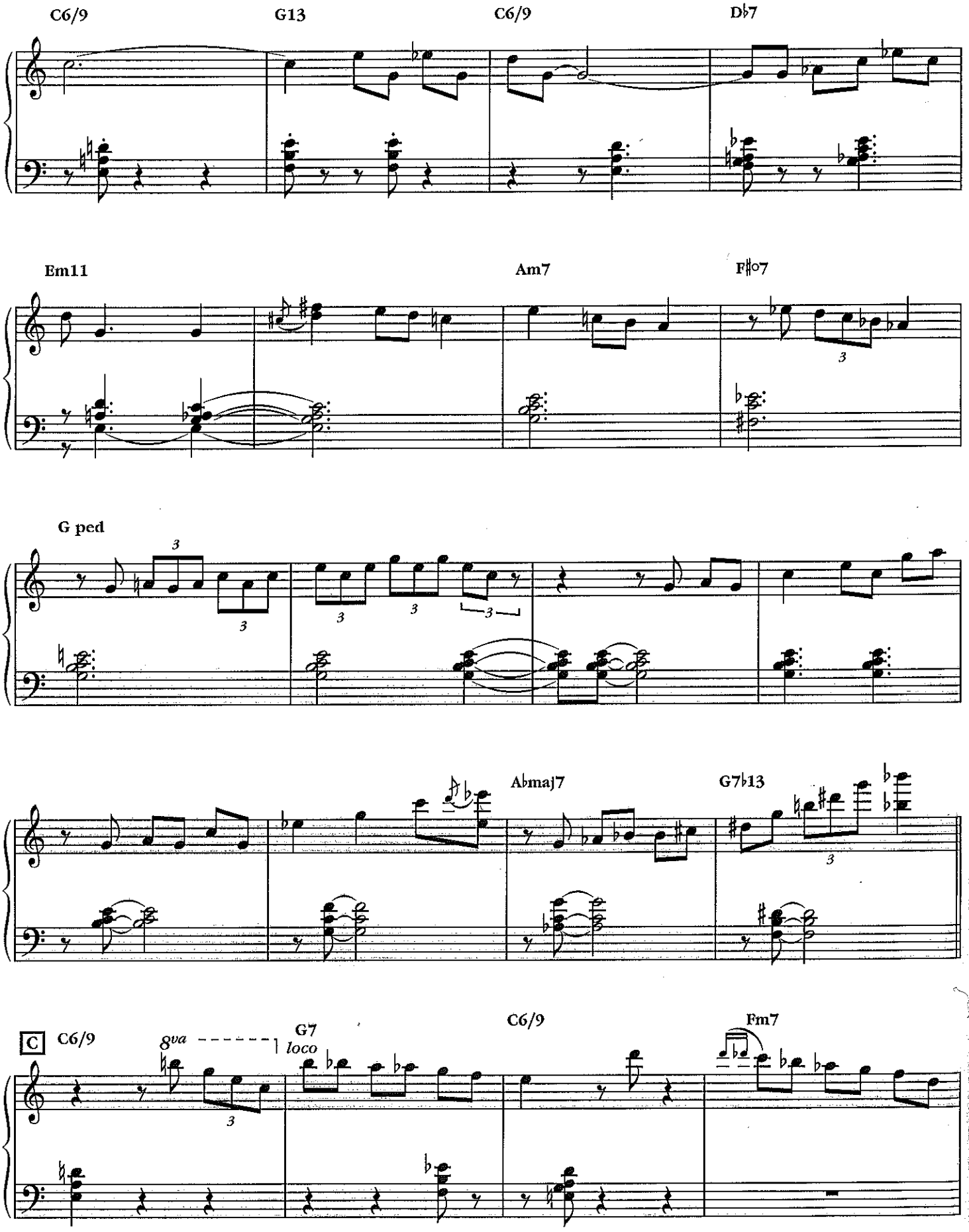

F♯m9
B7
Emaj7

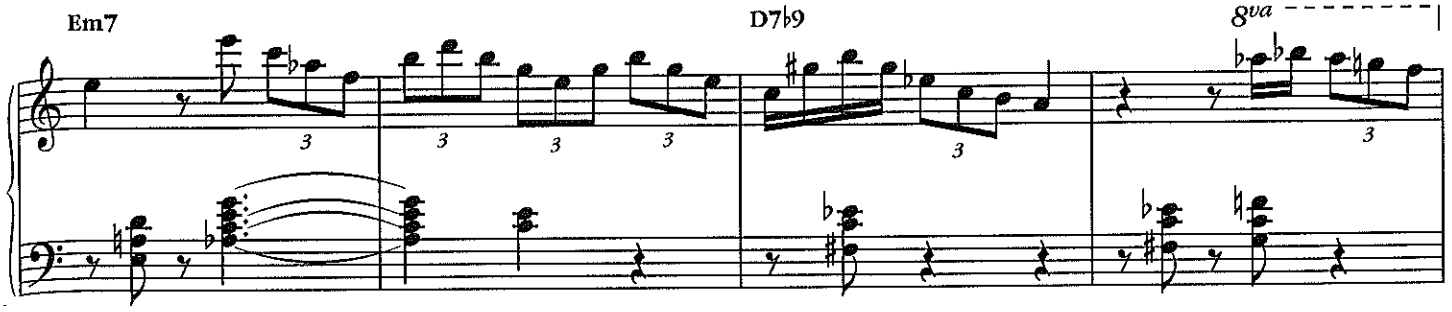

F♯m9
B7
Emaj7/B

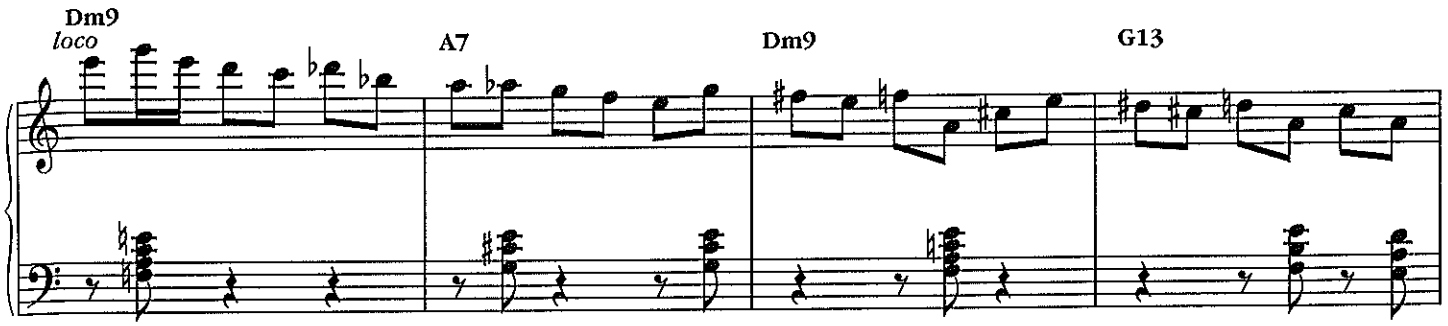

Fm7
A♭maj7/B♭
E♭maj13
3

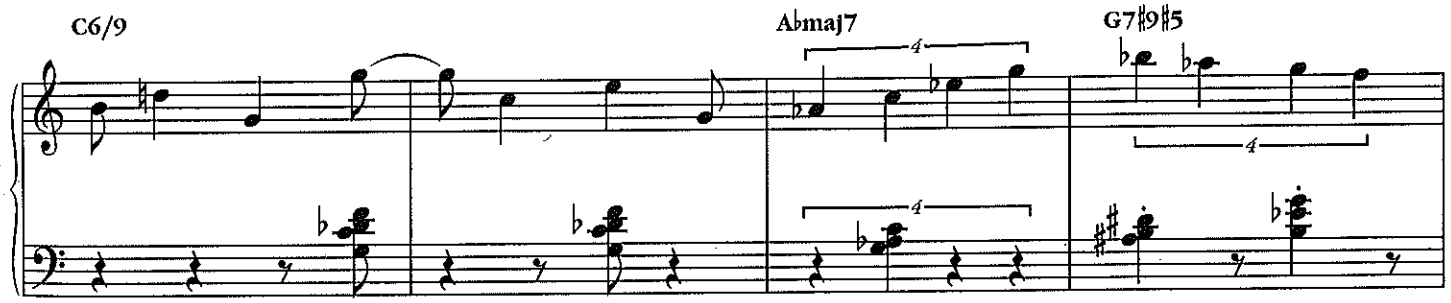

Em9
4
A7
Dmaj13

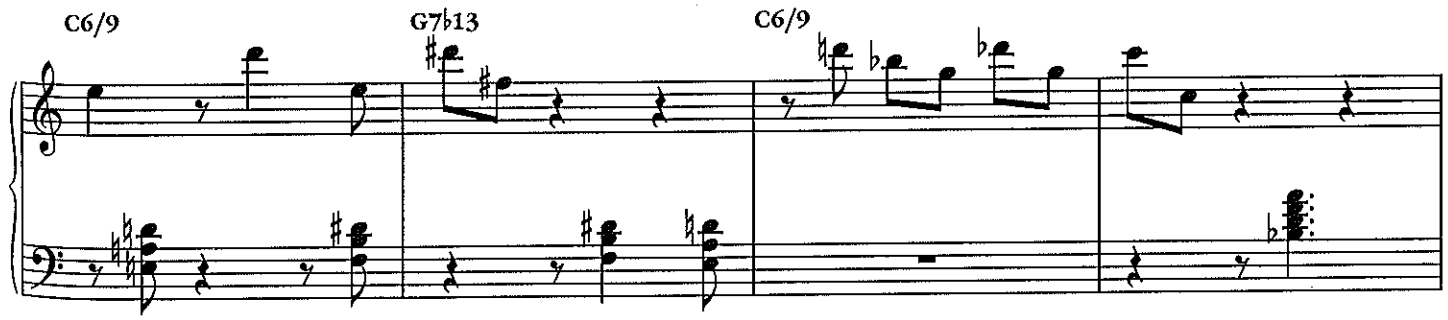

Gmaj7
Fmaj7
3
E♭maj7
D♭maj7

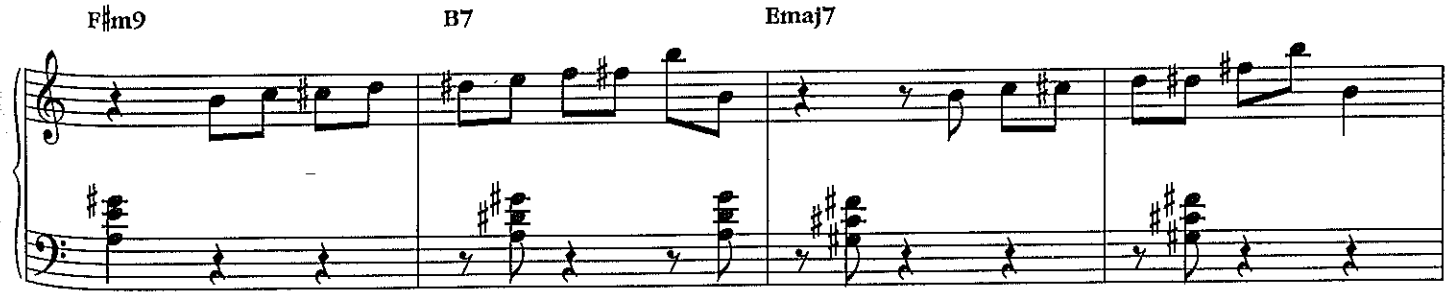

C6/9
G13
C6/9
D♭7
Em11
Am7
F♯o7
G ped
A♭maj7
G7♭13
C
C6/9
8va
loco
G7
C6/9
Fm7

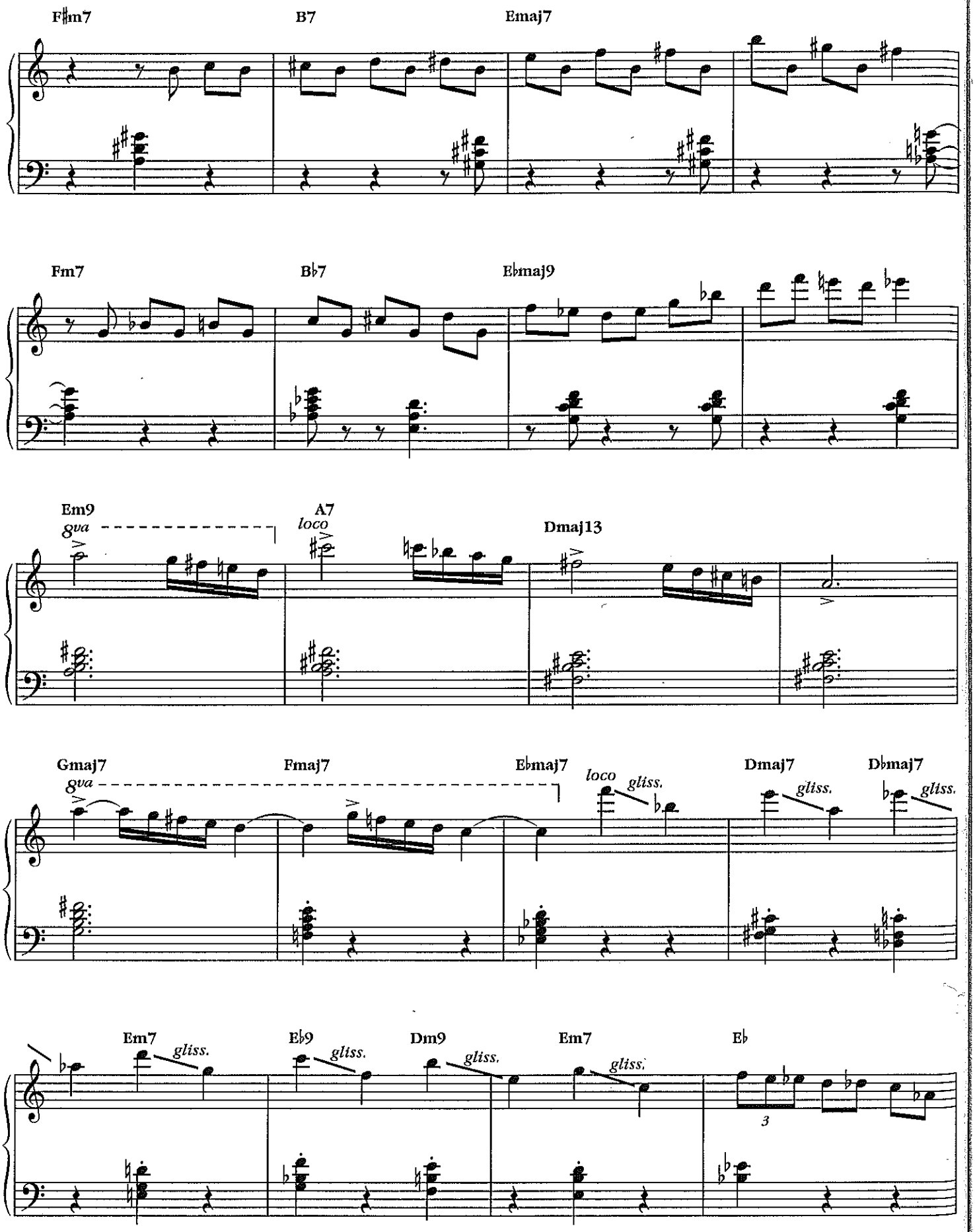

Em7
D7♭9
8va

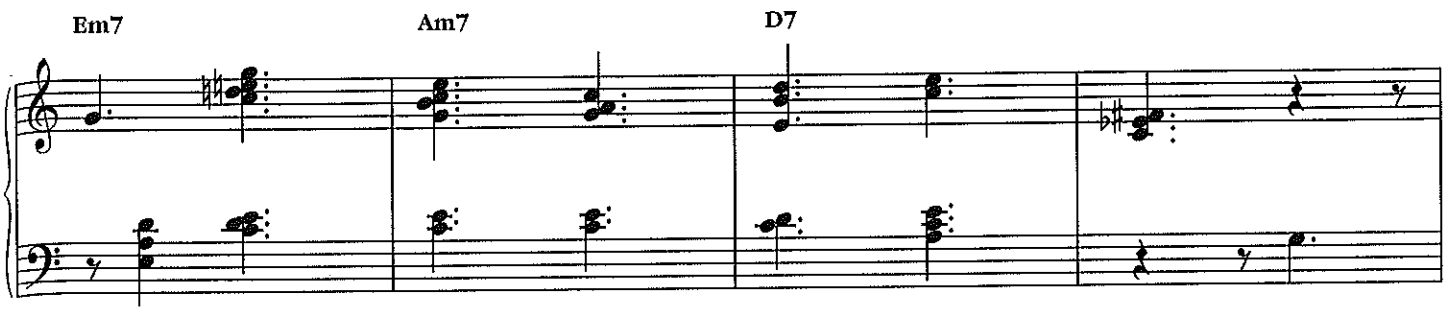

Dm9
loco
A7
Dm9
G13

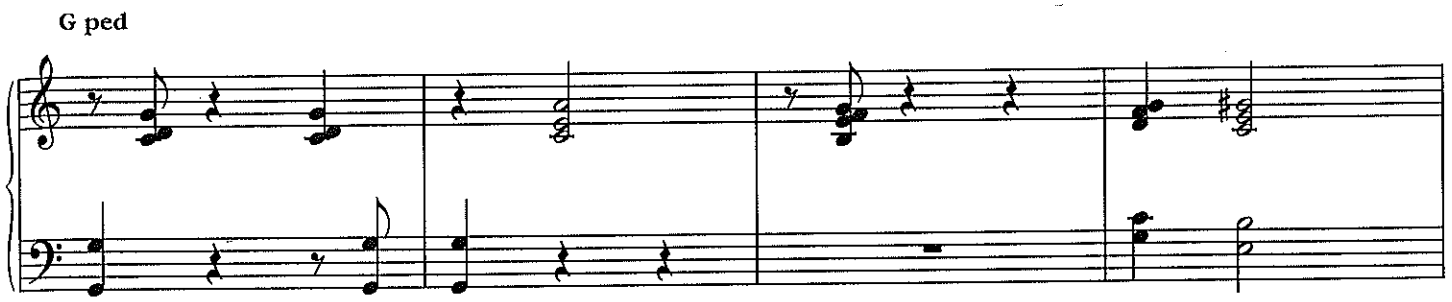

C6/9
A♭maj7
G7♯9♯5

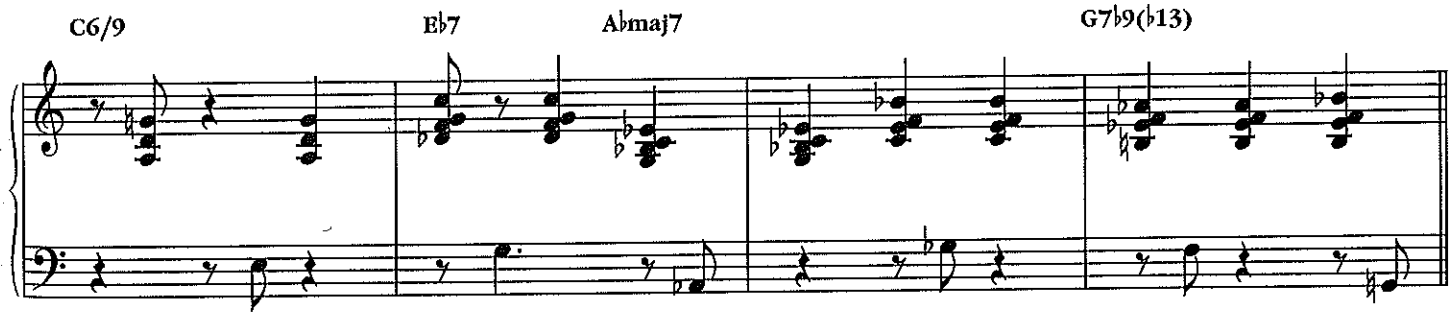

C6/9
G7♭13
C6/9

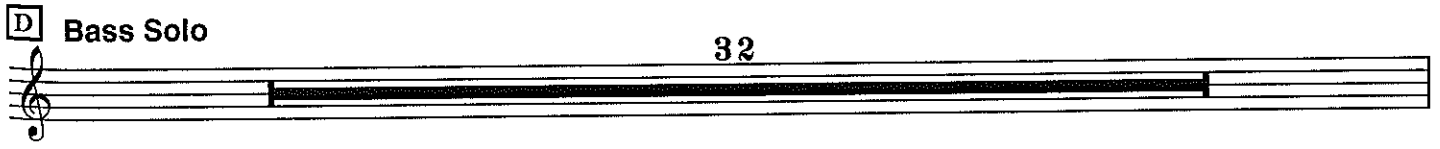

F♯m9
B7
Emaj7

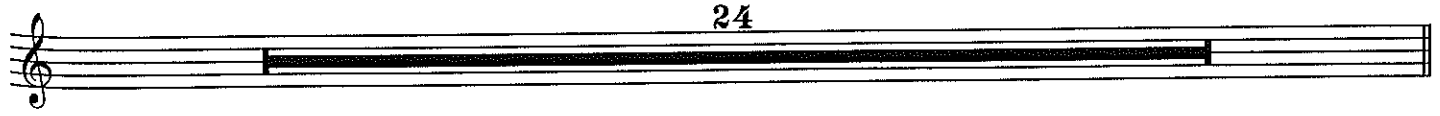

F♯m7
B7
Emaj7
Fm7
B♭7
E♭maj9
Em9
8va
A7
loco
Dmaj13
Gmaj7
8va
Fmaj7
E♭maj7
loco
gliss.
Dmaj7
gliss.
D♭maj7
gliss.
Em7
gliss.
E♭9
gliss.
Dm9
gliss.
Em7
gliss.
E♭
3


Em7
Am7
D7


G ped


C6/9
E♭7
A♭maj7
G7♭9(♭13)


D
Bass Solo
32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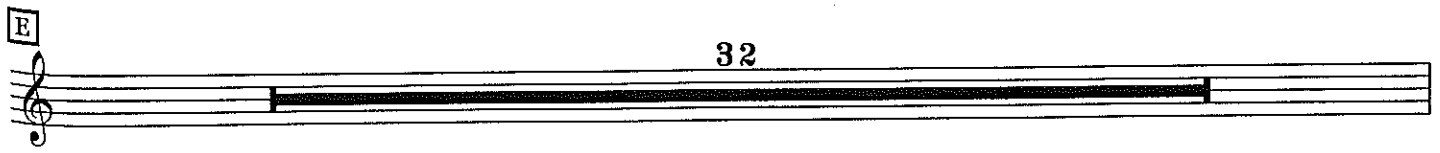
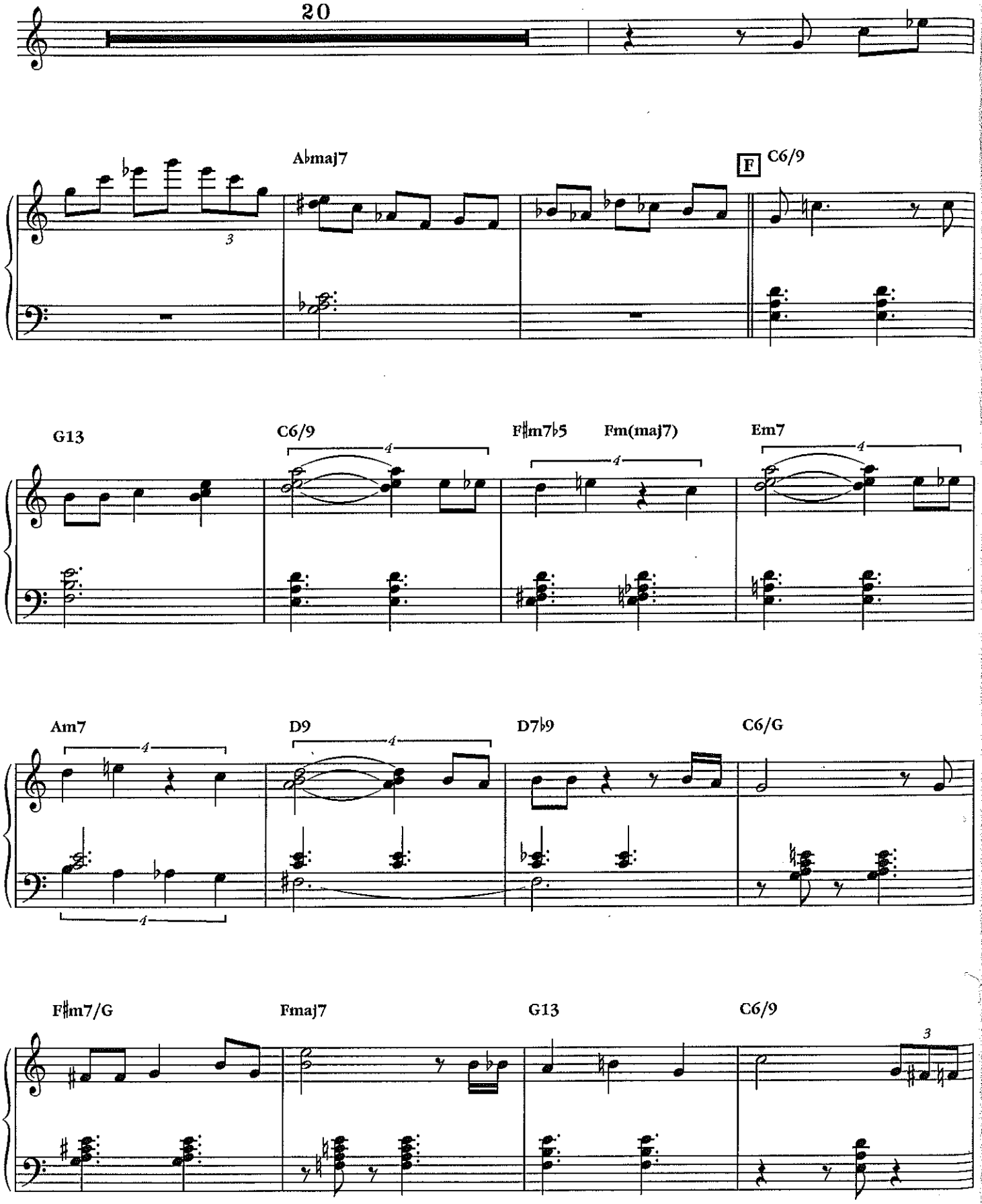
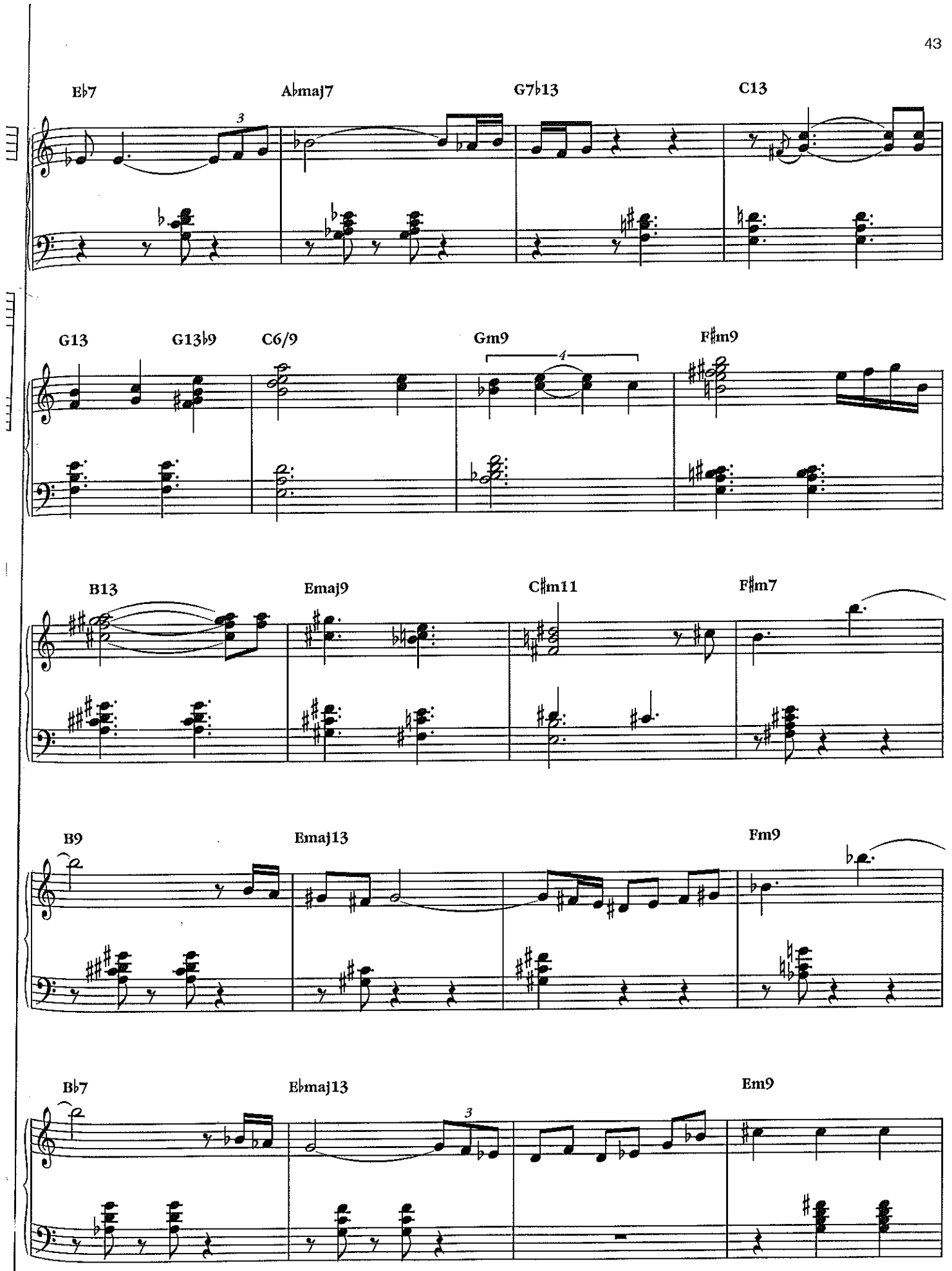
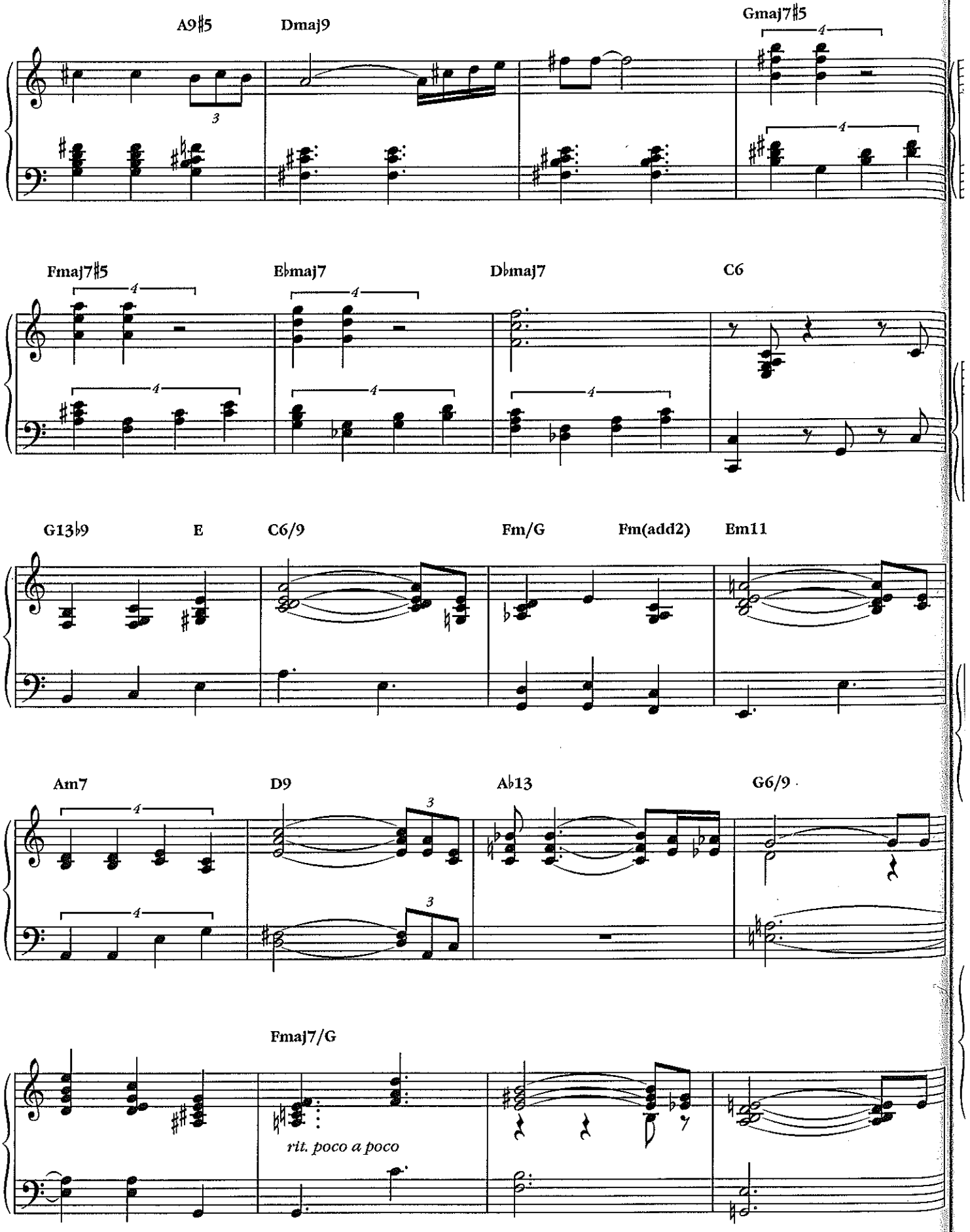
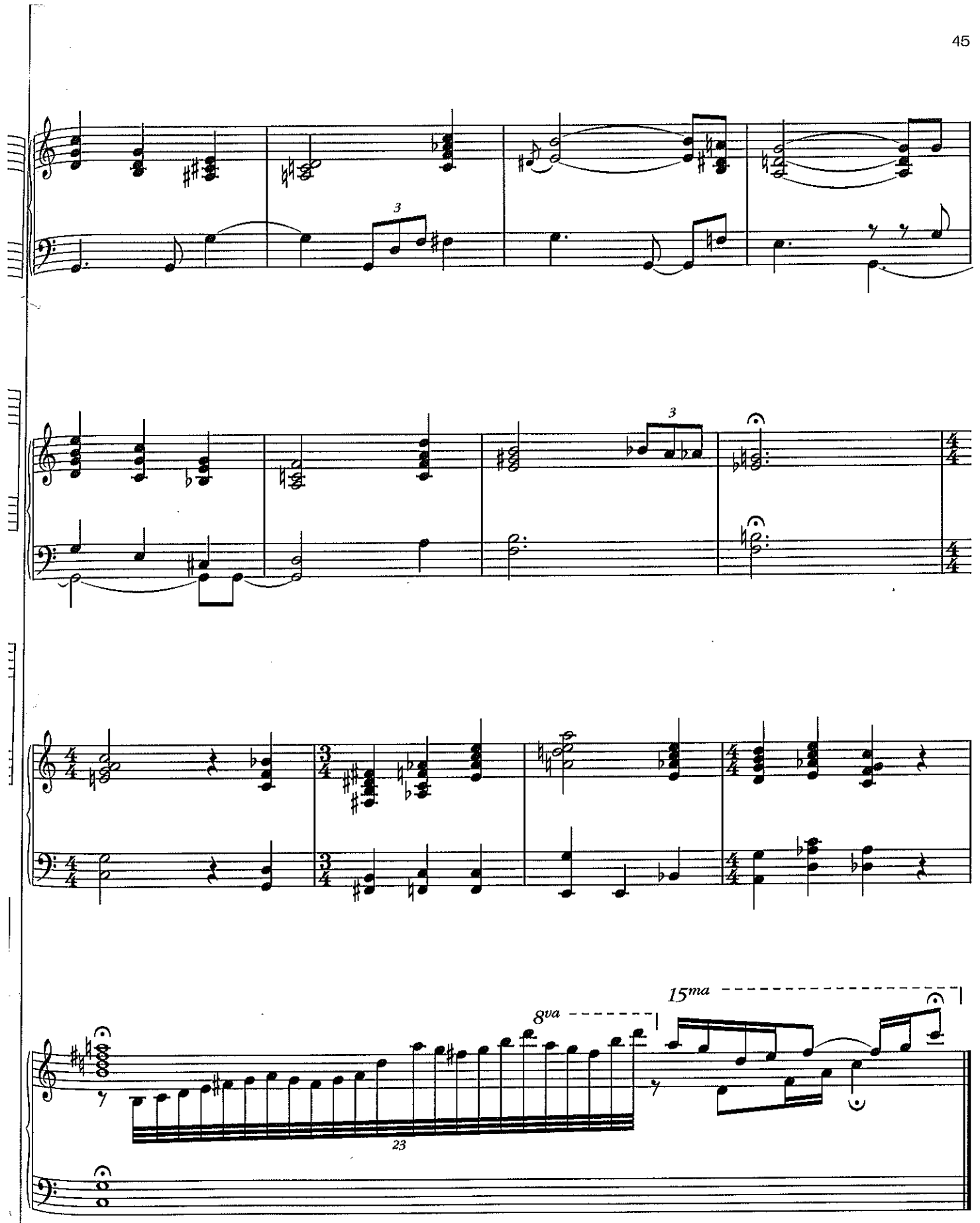

E
32


20
A♭maj7
F
C6/9
G13
C6/9
F♯m7♭5
Fm(maj7)
Em7
Am7
D9
D7♭9
C6/G
F♯m7/G
Fmaj7
G13
C6/9


E♭7
A♭maj7
G7♭13
C13
G13
G13♭9
C6/9
Gm9
F♯m9
B13
Emaj9
C♯m11
F♯m7
B9
Emaj13
Fm9
B♭7
E♭maj13
Em9

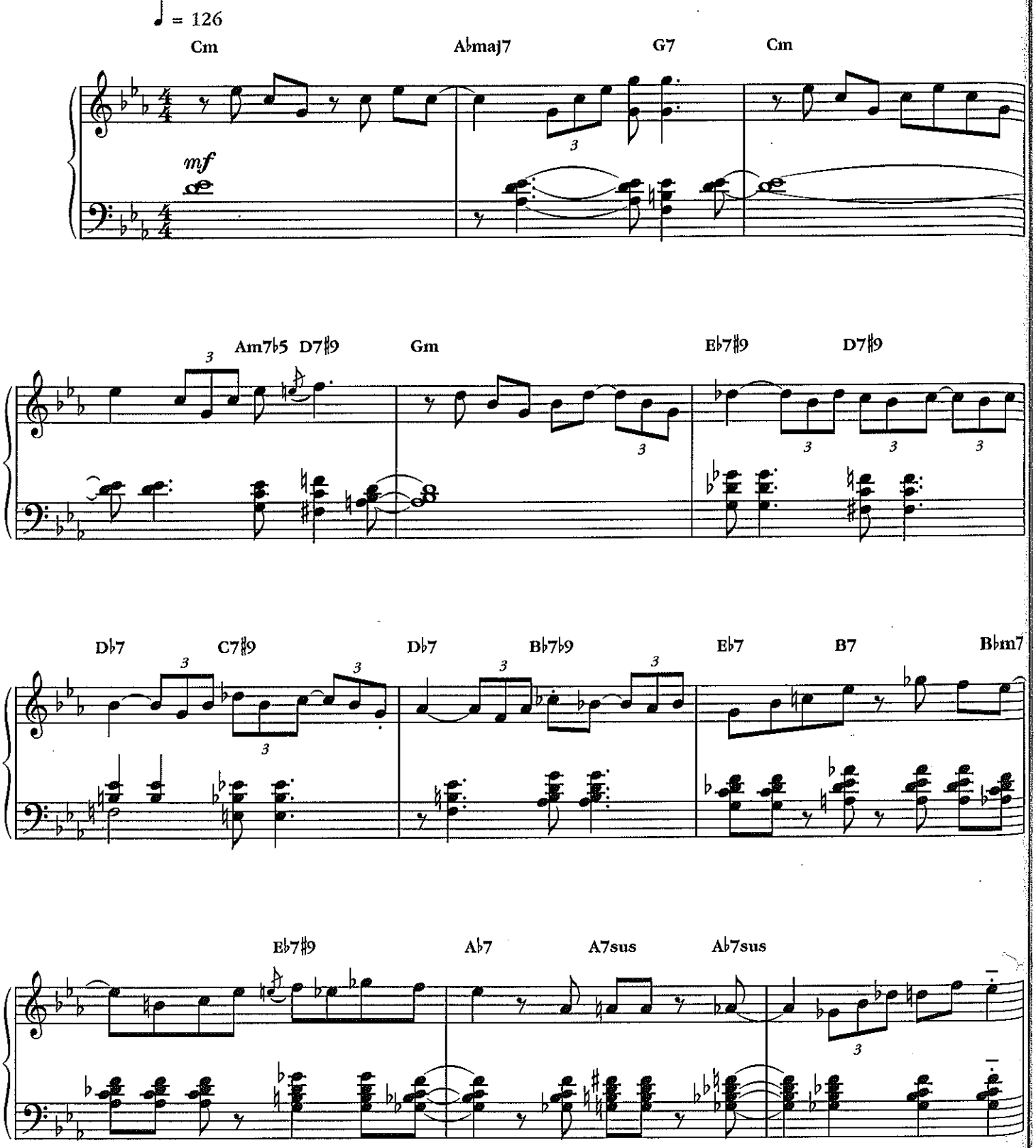

A9♯5
Dmaj9
Gmaj7♯5
Fmaj7♯5
E♭maj7
D♭maj7
C6
G13♭9
E
C6/9
Fm/G
Fm(add2)
Em11
Am7
D9
A♭13
G6/9
Fmaj7/G
rit. poco a poco


3
3
8va
15ma
23

HOW DEEP IS THE OCEAN

(HOW HIGH IS THE SKY)

Words and Music by Irving Berlin



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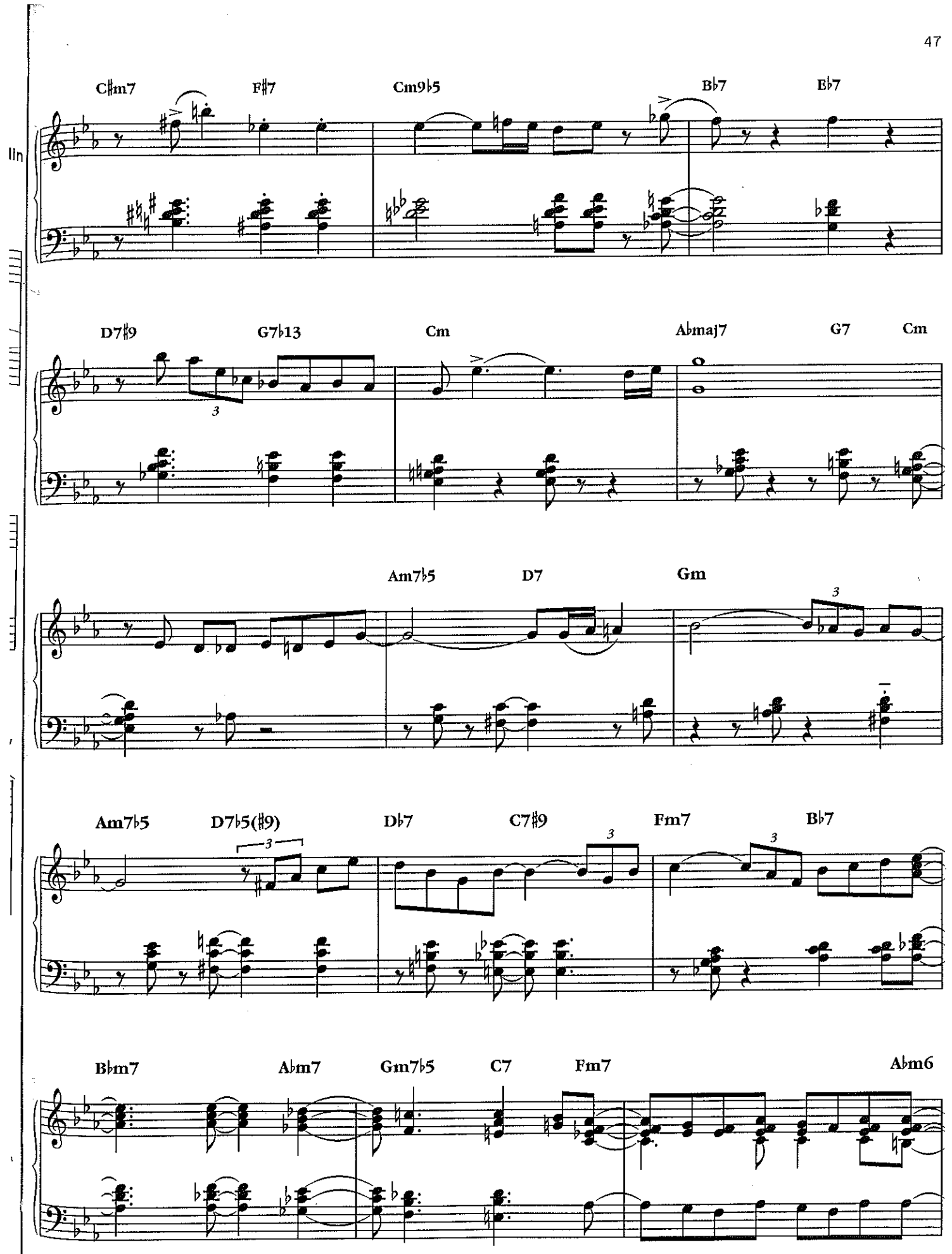
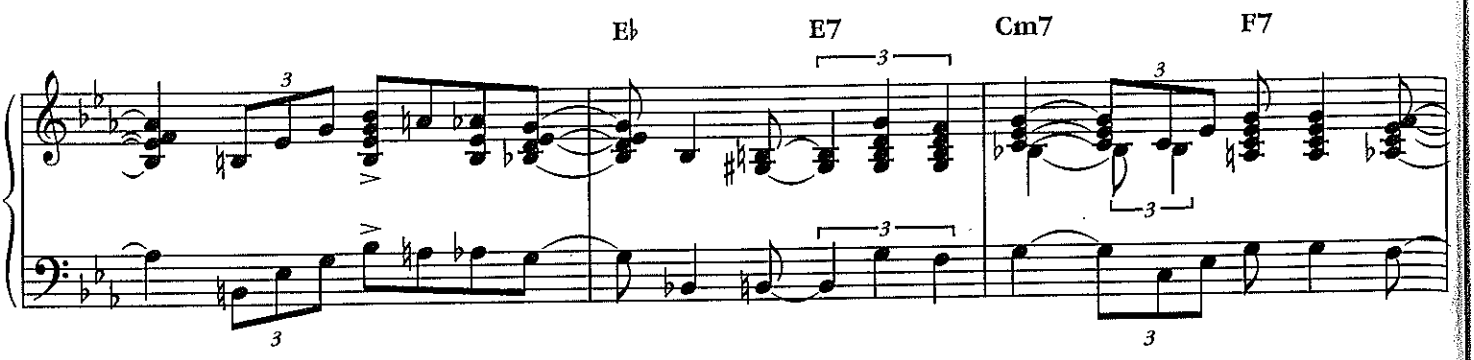
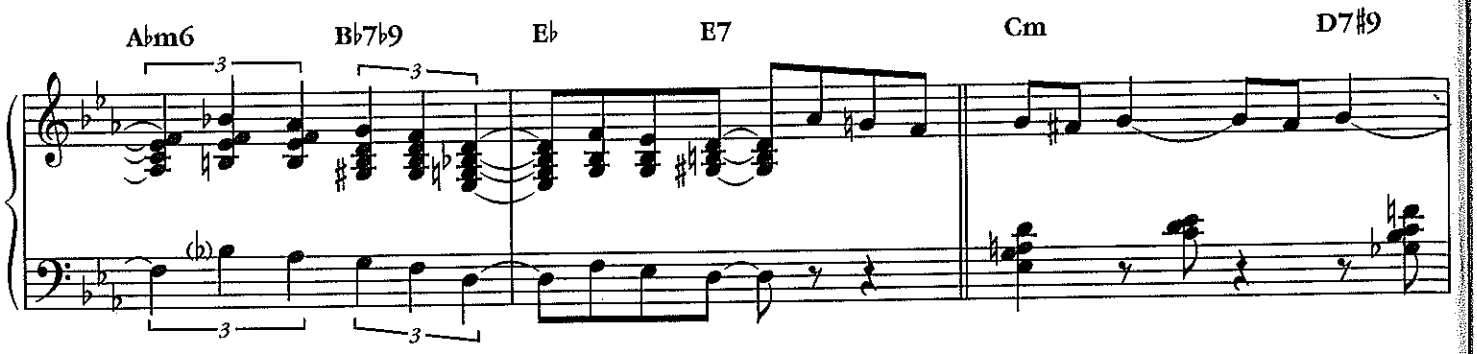
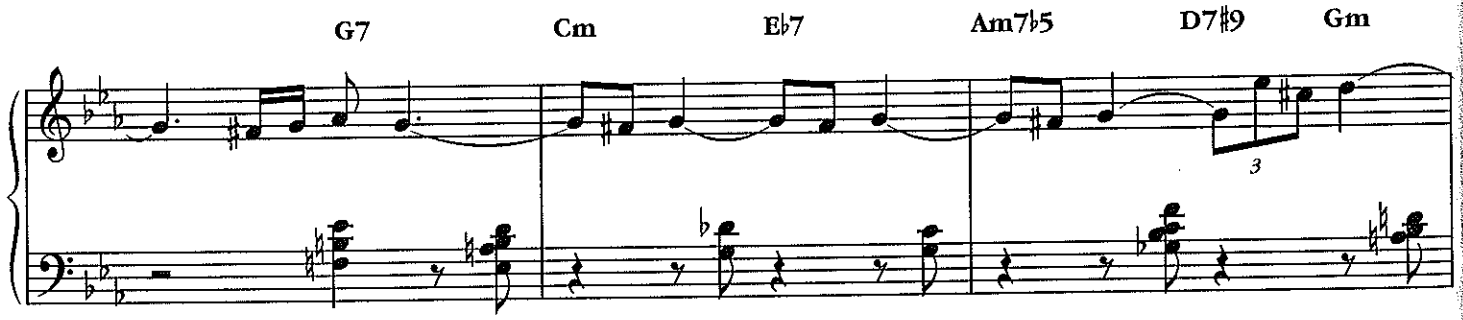
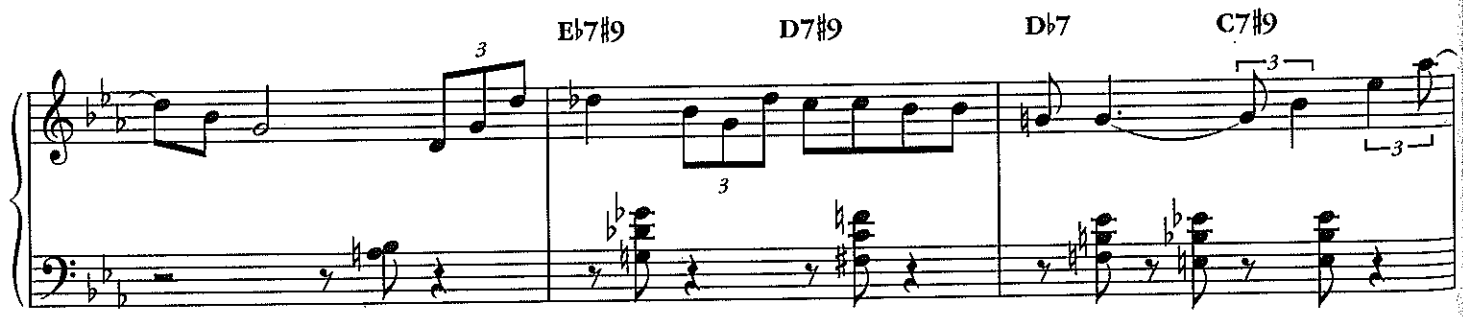
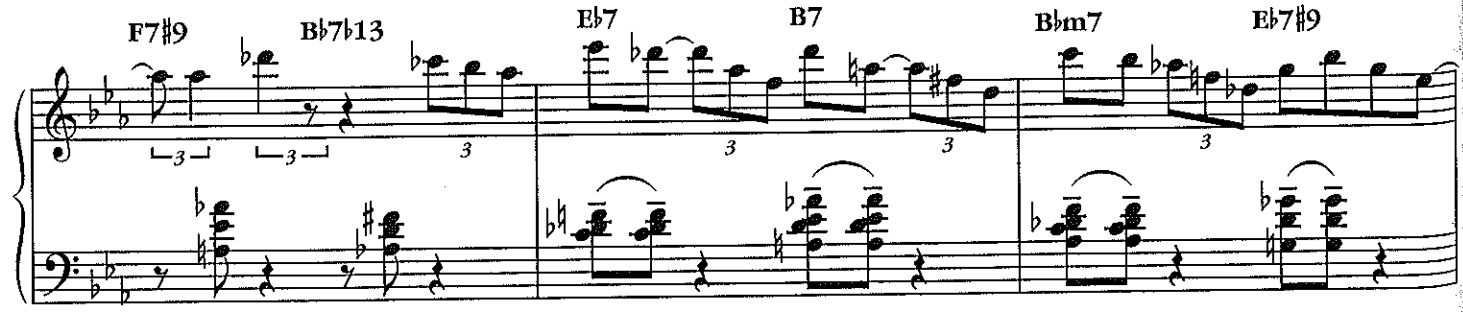

C♯m7
F♯7
Cm9♭5
B♭7
E♭7
D7♯9
G7♭13
Cm
A♭maj7
G7
Cm
Am7♭5
D7
Gm
Am7♭5
D7♭5(♯9)
D♭7
C7♯9
Fm7
B♭7
B♭m7
A♭m7
Gm7♭5
C7
Fm7
A♭m6

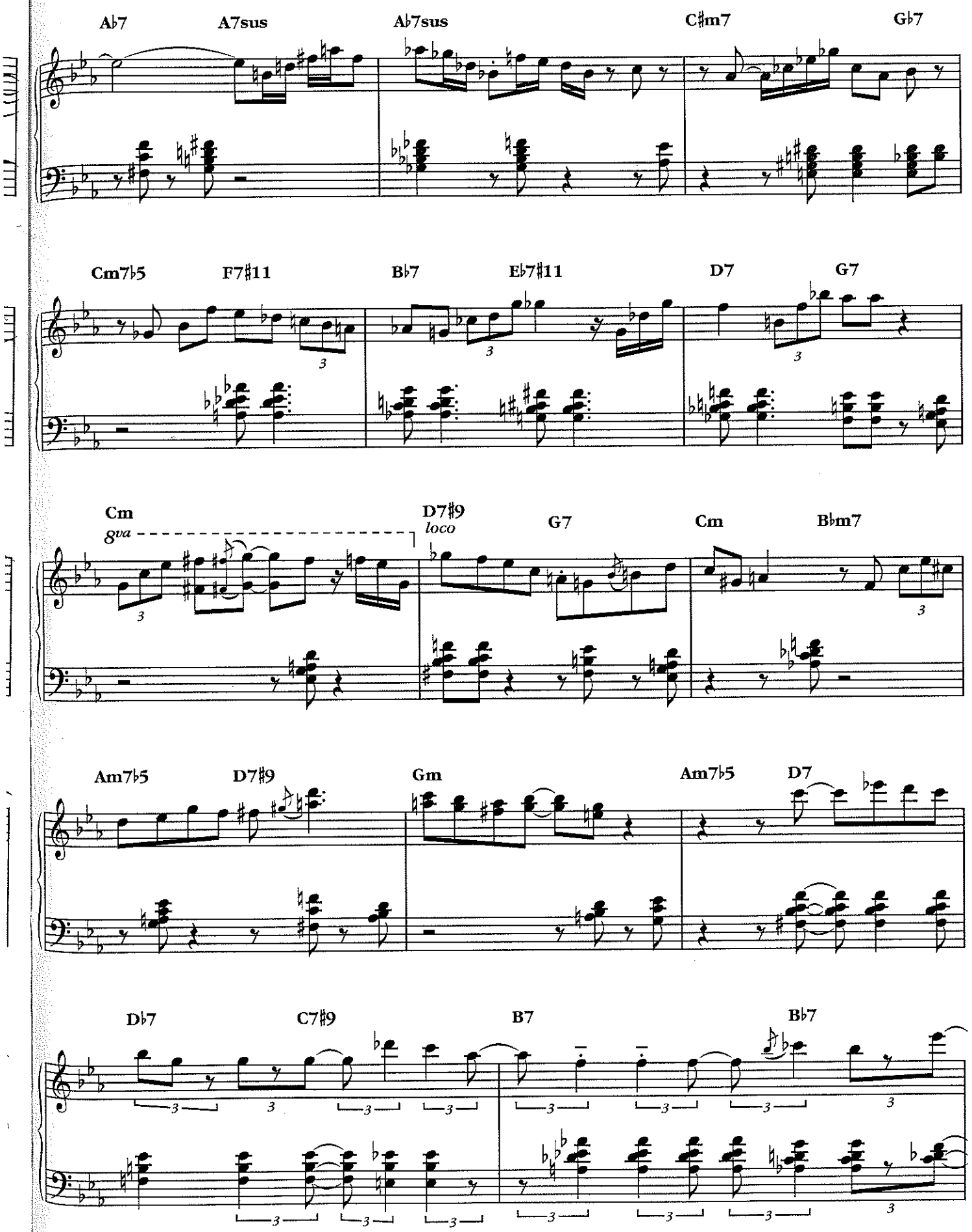

E♭
E7
Cm7
F7

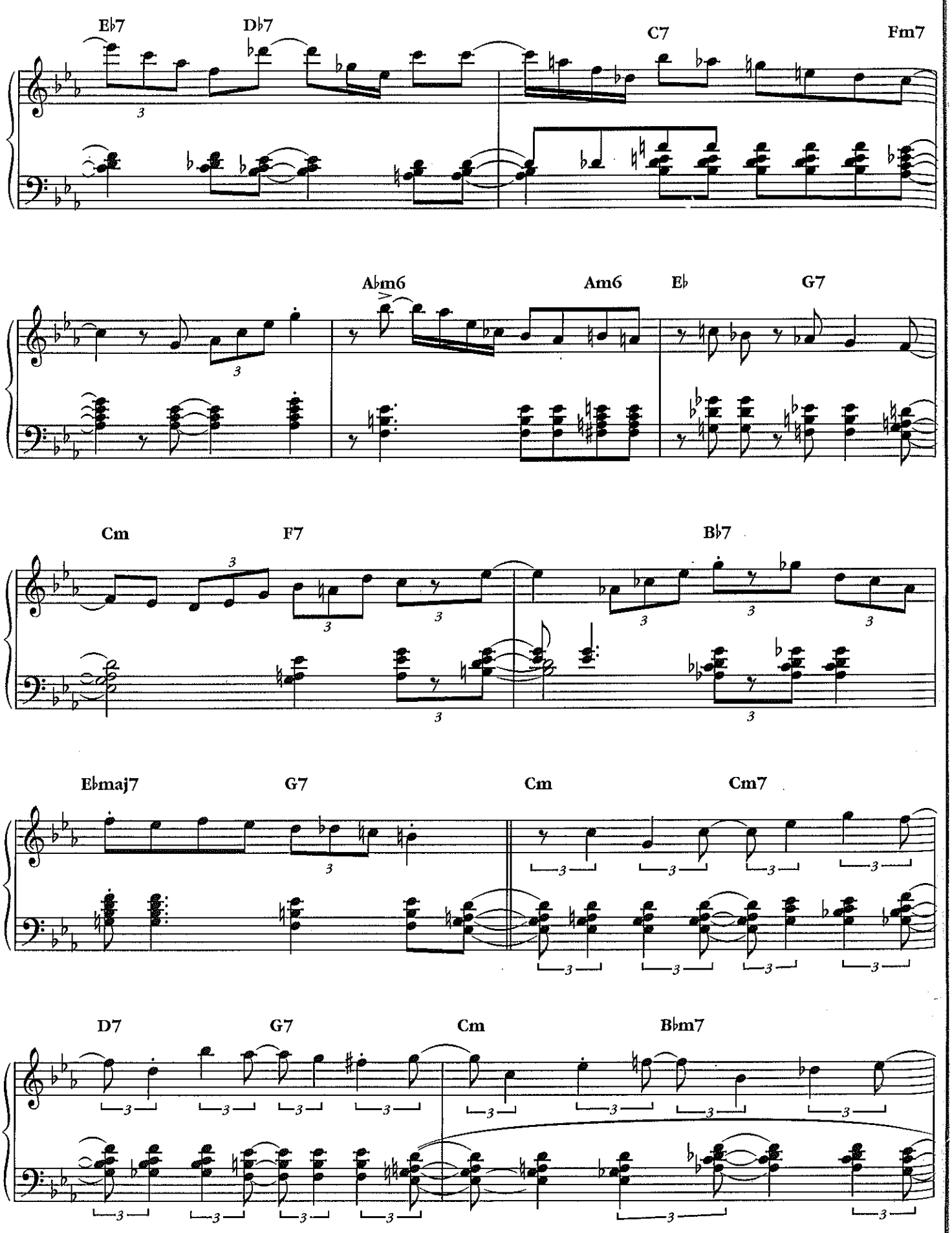

A♭m6
B♭7♭9
E♭
E7
Cm
D7♯9

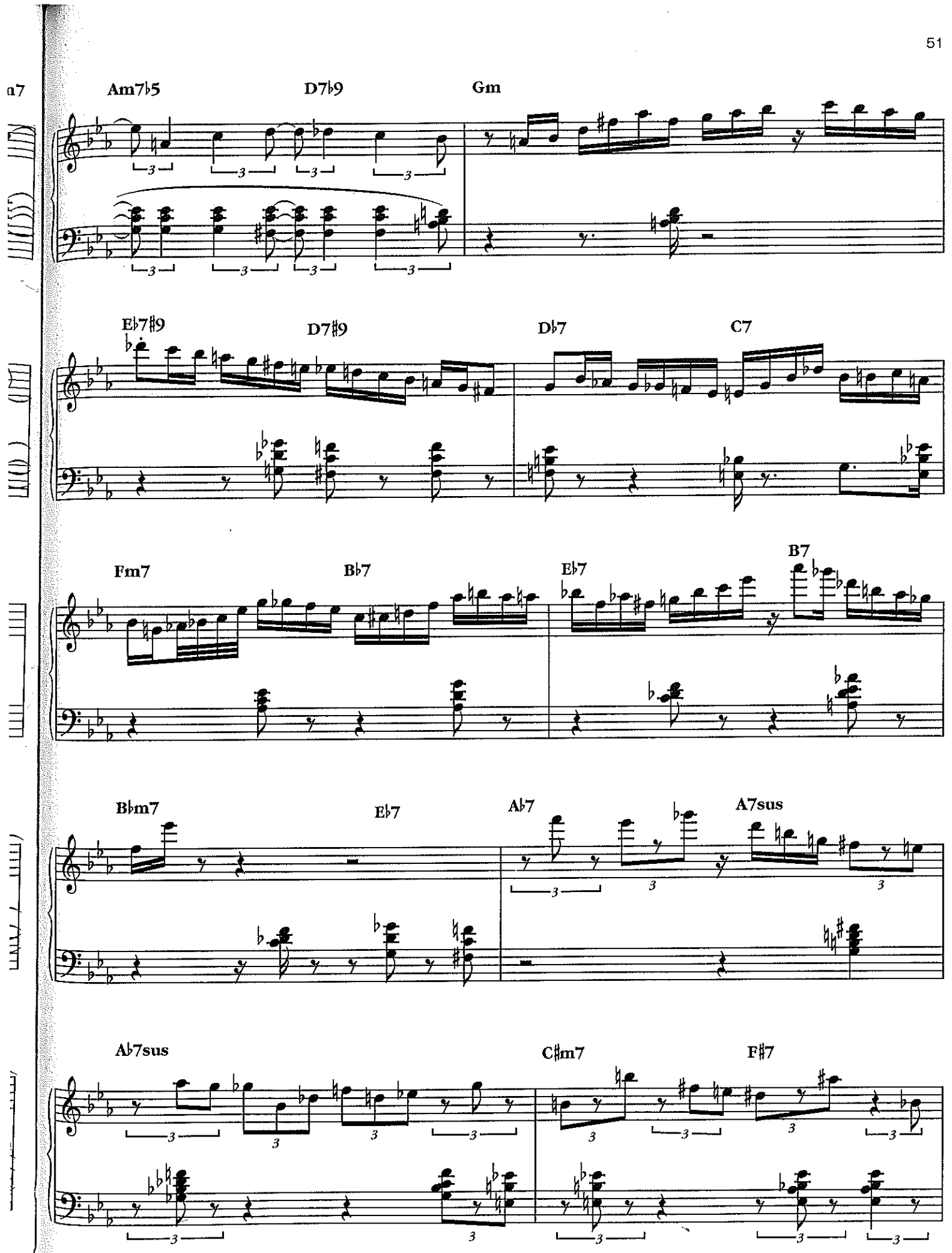

G7
Cm
E♭7
Am7♭5
D7♯9
Gm

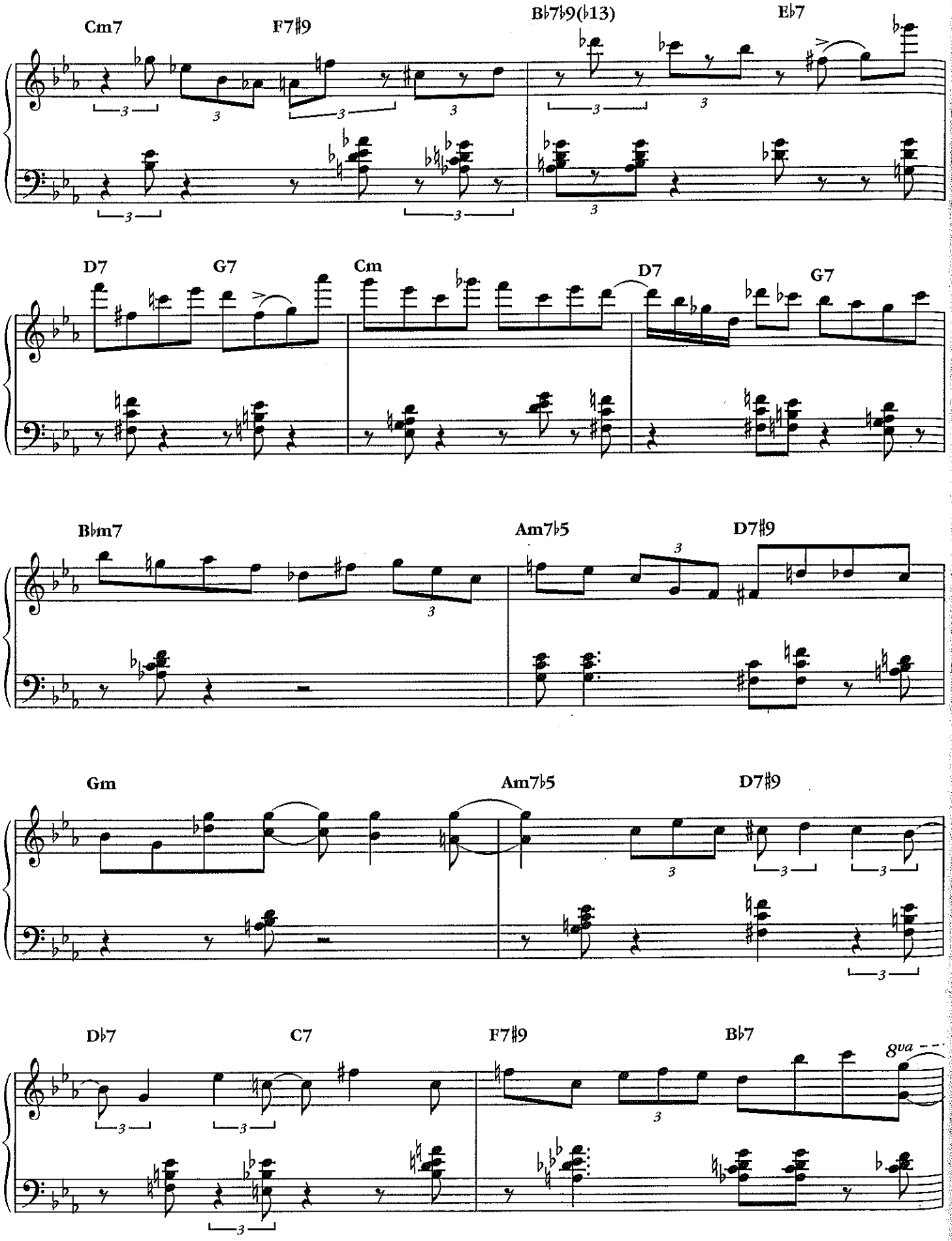

E♭7♯9
D7♯9
D♭7
C7♯9

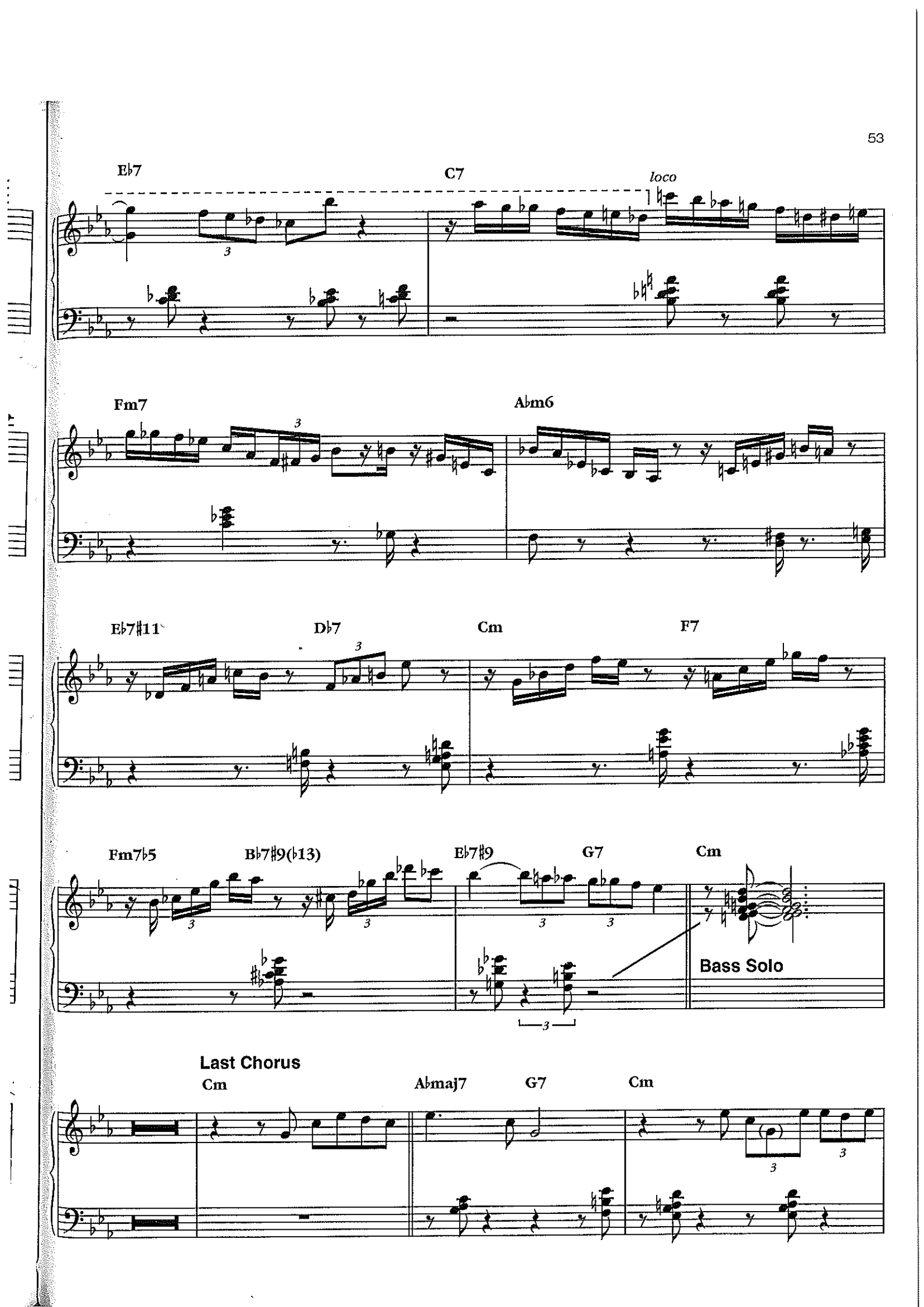

F7♯9
B♭7♭13
E♭7
B7
B♭m7
E♭7♯9

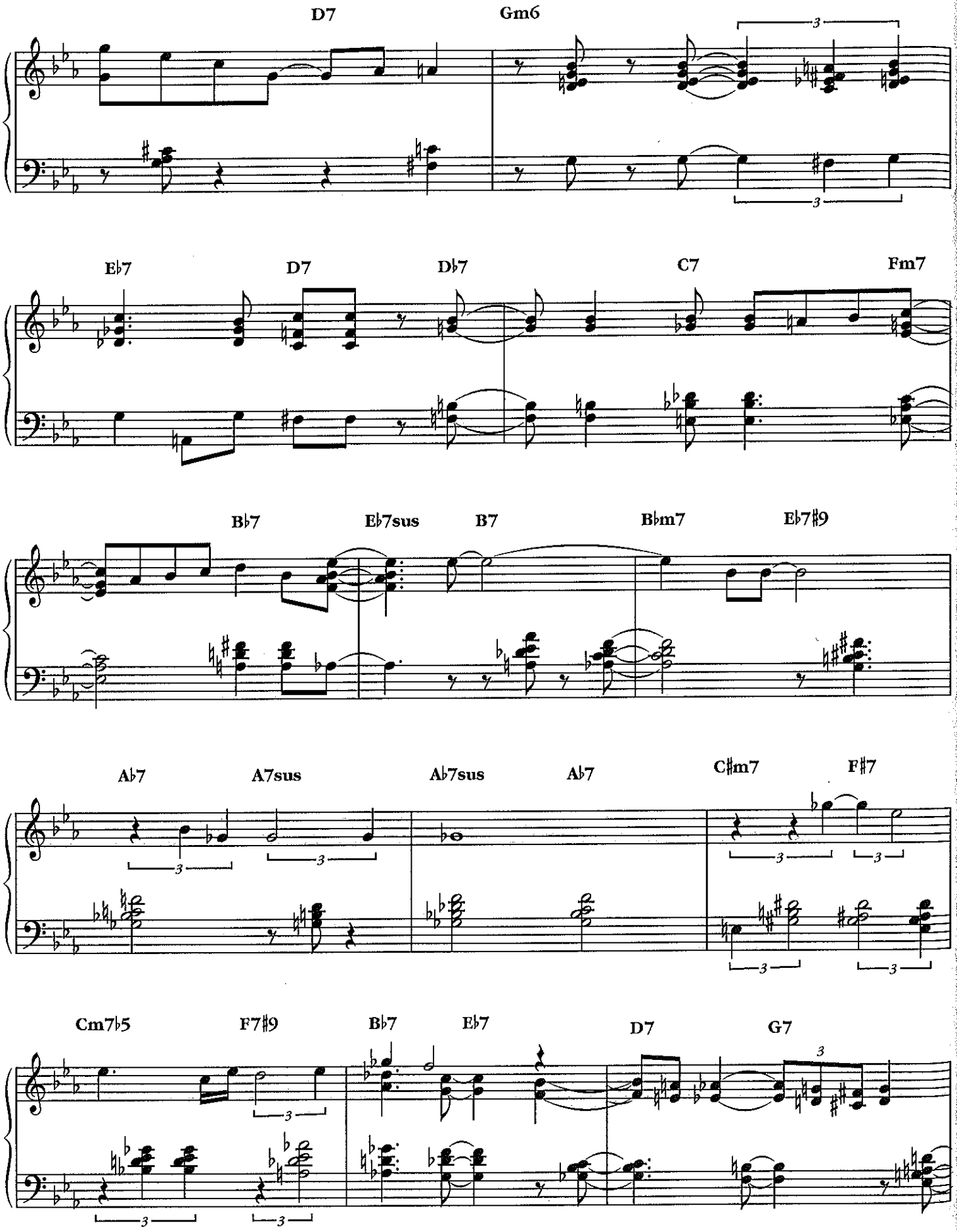

A♭7
A7sus
A♭7sus
C♯m7
G♭7
Cm7♭5
F7♯11
B♭7
E♭7♯11
D7
G7
Cm
8va
D7♯9
loco
G7
Cm
B♭m7
Am7♭5
D7♯9
Gm
Am7♭5
D7
D♭7
C7♯9
B7
B♭7

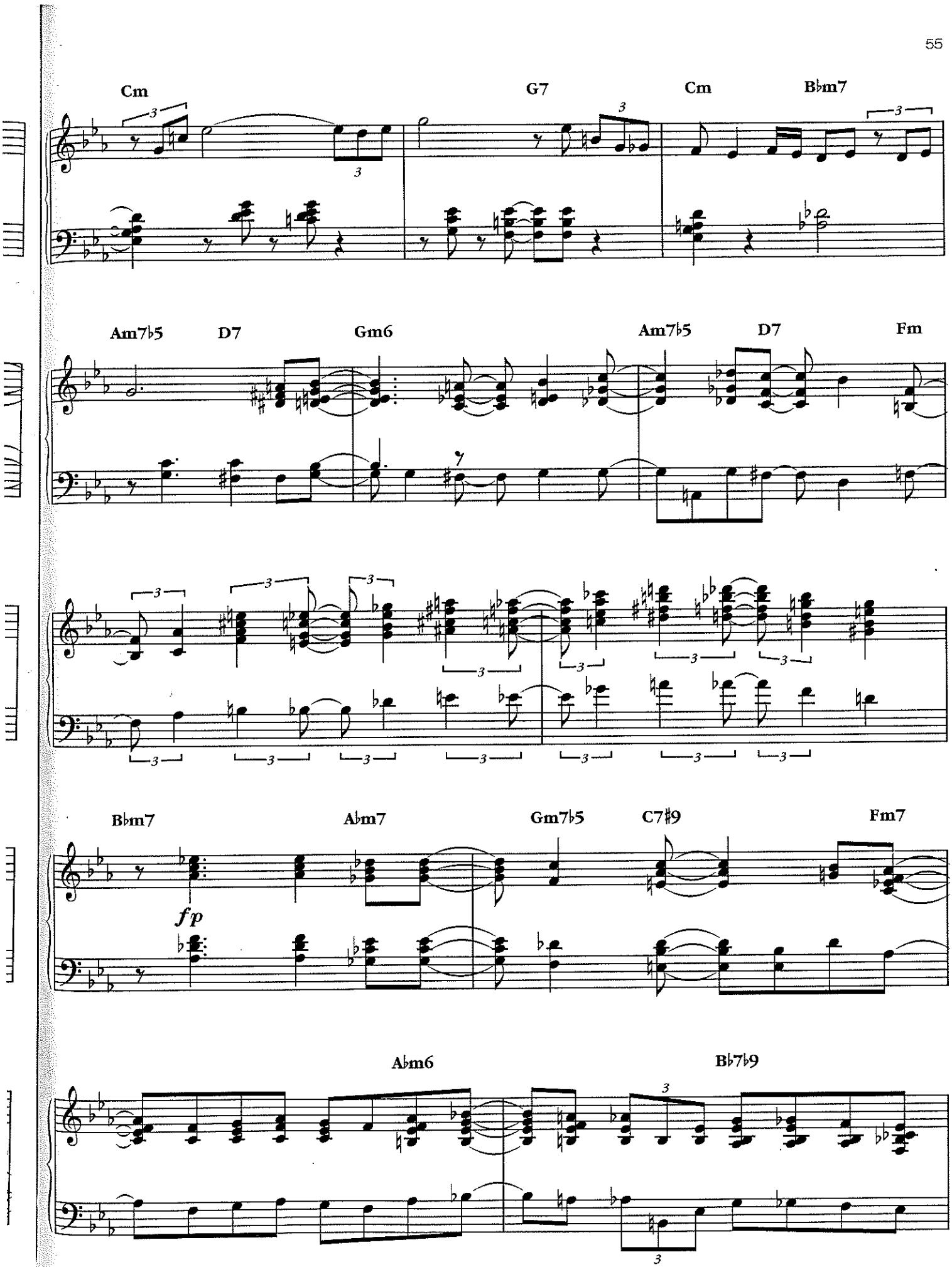

E♭7
D♭7
C7
Fm7
A♭m6
Am6
E♭
G7
Cm
F7
B♭7
E♭maj7
G7
Cm
Cm7
D7
G7
Cm
B♭m7

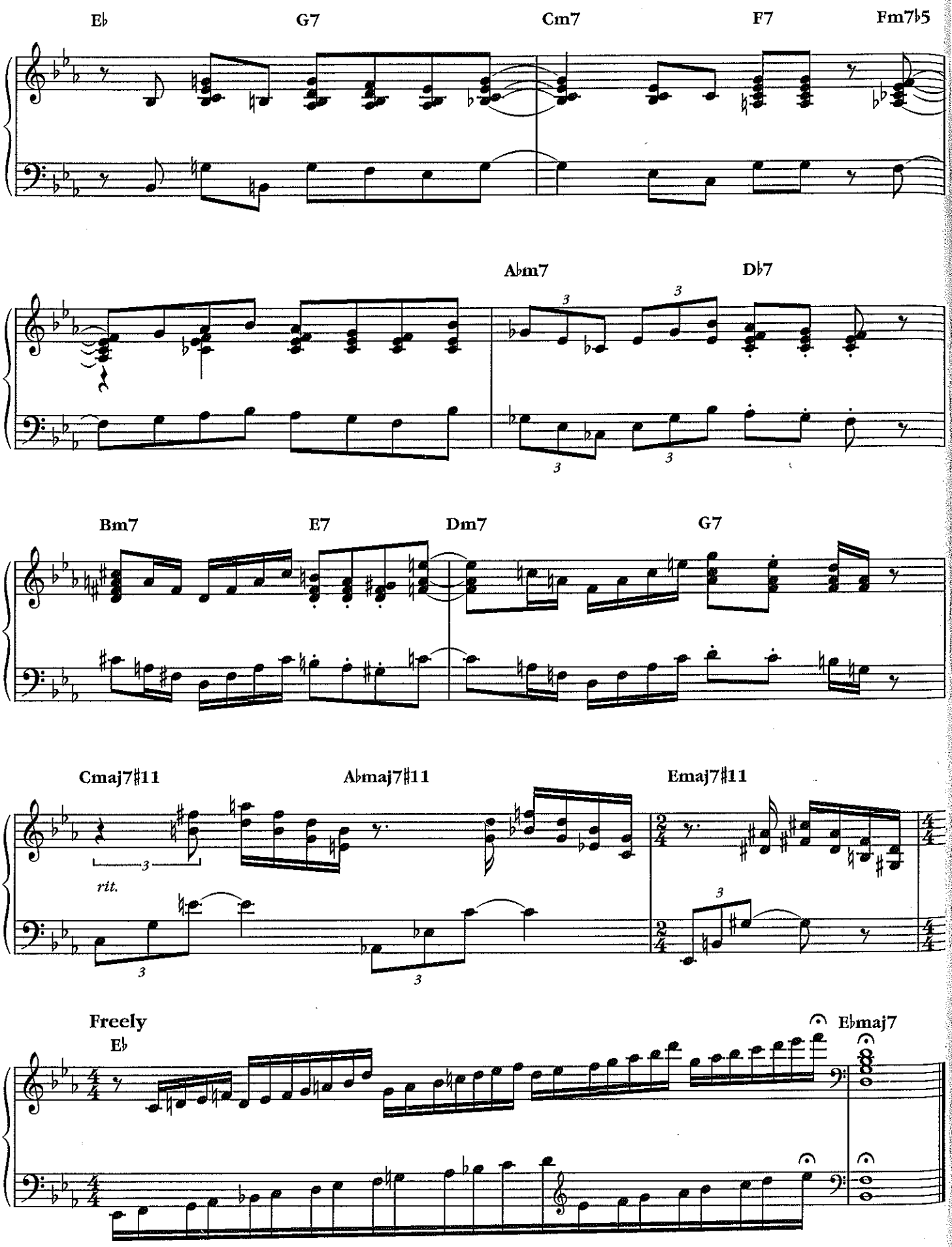

Am7♭5
D7♭9
Gm
E♭7♯9
D7♯9
D♭7
C7
Fm7
B♭7
E♭7
B7
B♭m7
E♭7
A♭7
A7sus
A♭7sus
C♯m7
F♯7


Cm7
F7♯9
B♭7♭9(♭13)
E♭7
D7
G7
Cm
D7
G7
B♭m7
Am7♭5
D7♯9
Gm
Am7♭5
D7♯9
D♭7
C7
F7♯9
B♭7
8va


E♭7
C7
loco
Fm7
A♭m6
E♭7♯11
D♭7
Cm
F7
Fm7♭5
B♭7♯9(♭13)
E♭7♯9
G7
Cm
Bass Solo
Last Chorus
Cm
A♭maj7
G7
Cm


D7
Gm6
E♭7
D7
D♭7
C7
Fm7
B♭7
E♭7sus
B7
B♭m7
E♭7♯9
A♭7
A7sus
A♭7sus
A♭7
C♯m7
F♯7
Cm7♭5
F7♯9
B♭7
E♭7
D7
G7

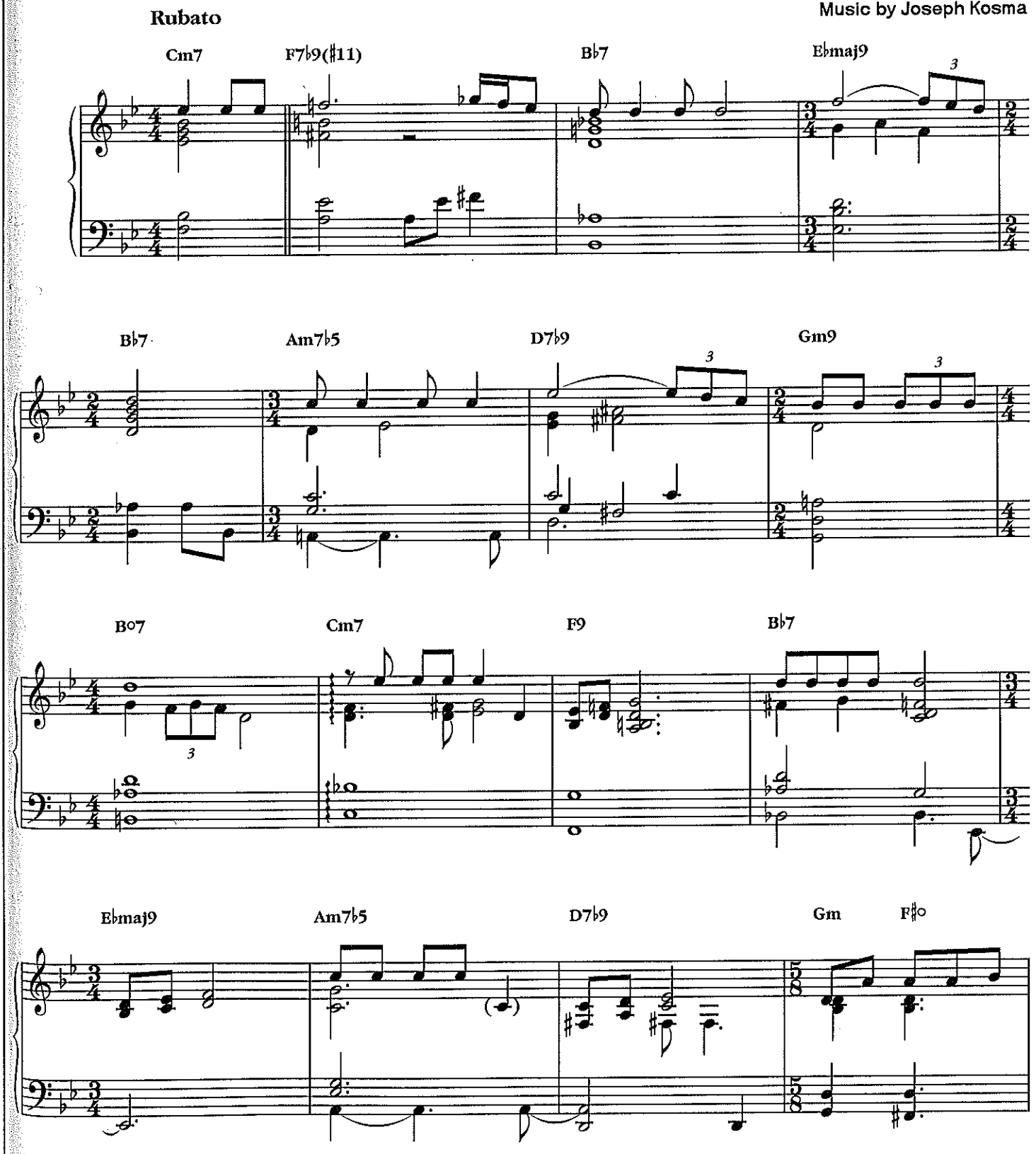

Cm
G7
Cm
B♭m7
Am7♭5
D7
Gm6
Am7♭5
D7
Fm
B♭m7
A♭m7
Gm7♭5
C7♯9
Fm7
fp
A♭m6
B♭7♭9


E♭
G7
Cm7
F7
Fm7♭5
A♭m7
D♭7
Bm7
E7
Dm7
G7
Cmaj7♯11
A♭maj7♯11
Emaj7♯11
rit.
Freely
E♭
E♭maj7

AUTUMN LEAVES

(Les Feuilles Mortes)

English lyric by Johnny Mercer
French lyric by Jacques Prevert
Music by Joseph Kosma



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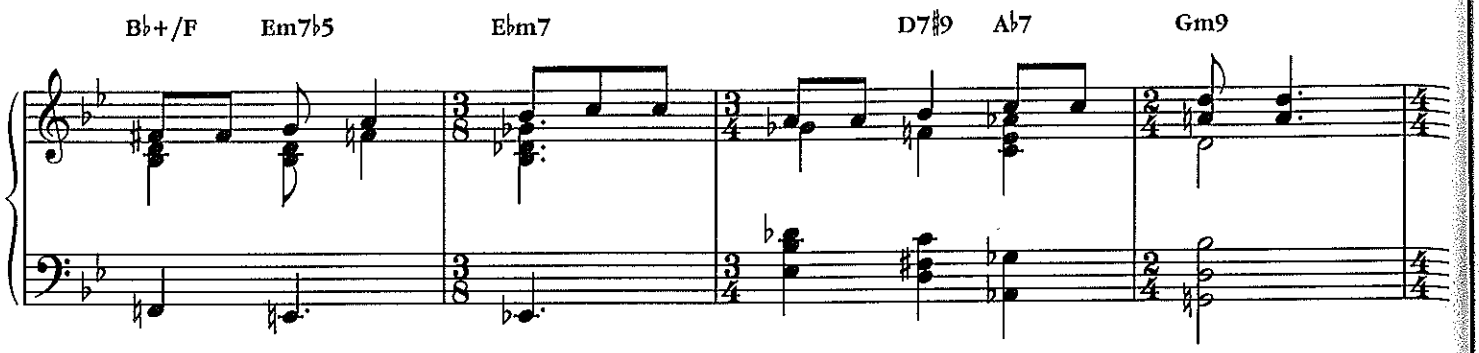
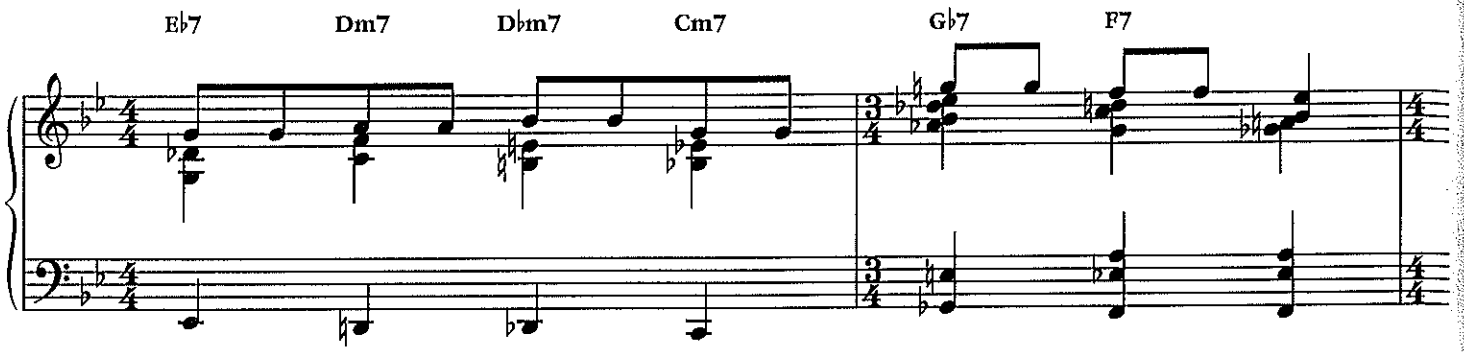
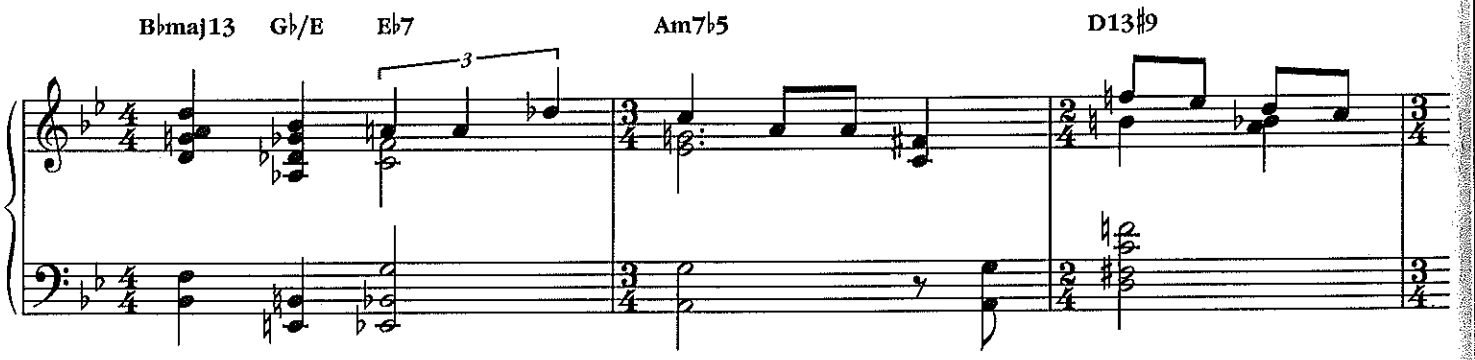
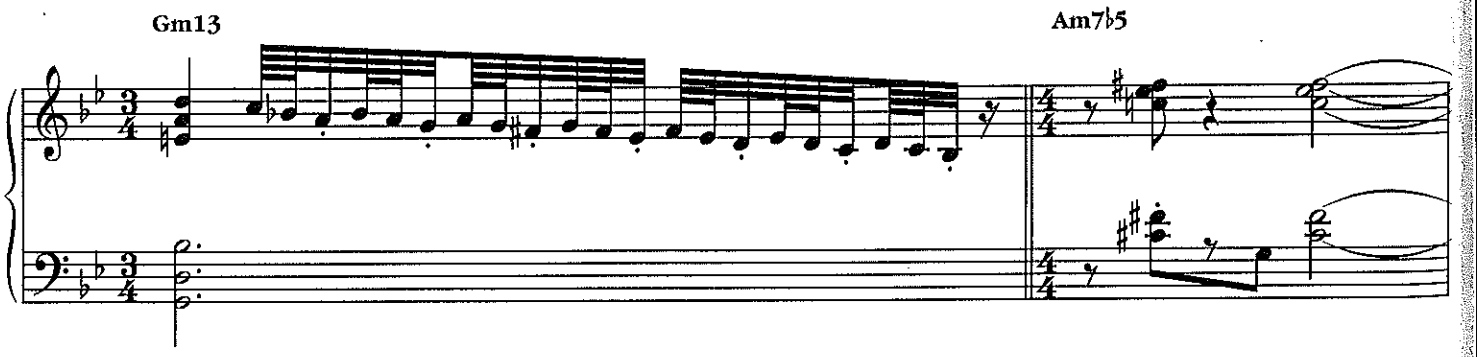
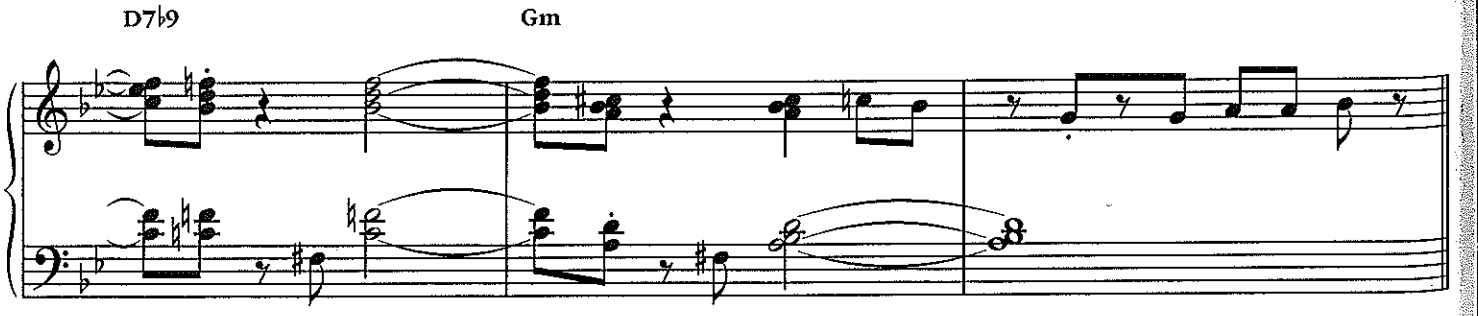
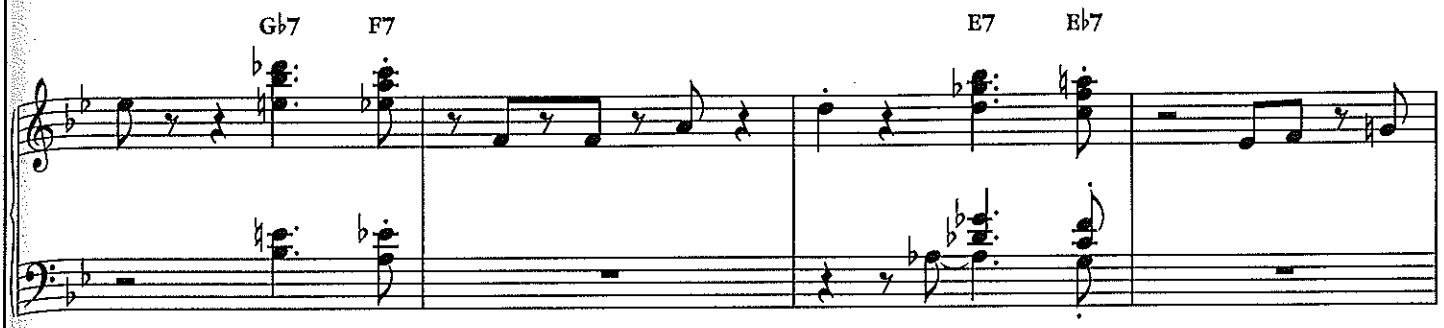

B♭+/F
Em7♭5
E♭m7
D7♯9
A♭7
Gm9

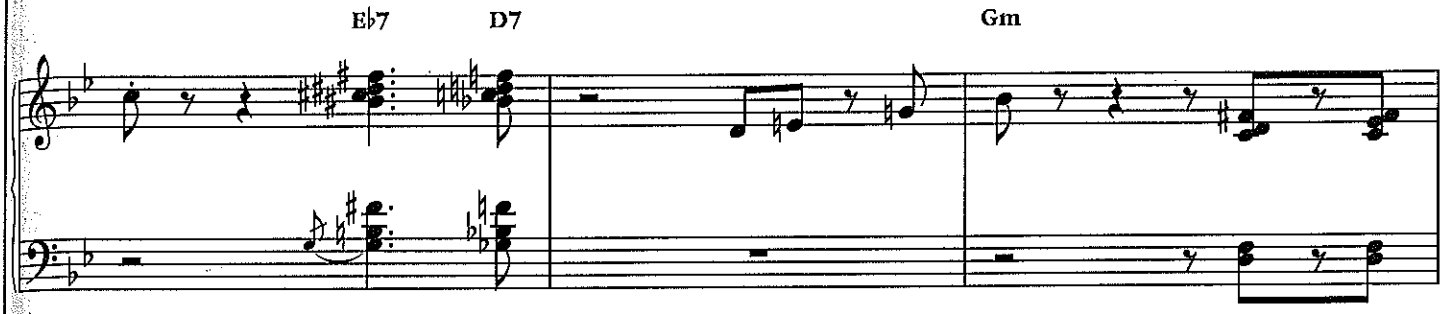

E♭7
Dm7
D♭m7
Cm7
G♭7
F7

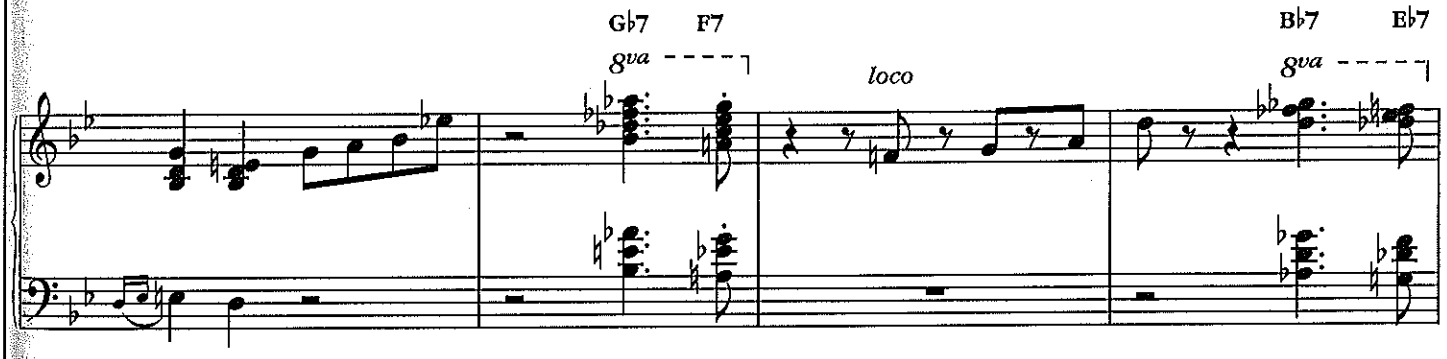

B♭maj13
G♭/E
E♭7
3
Am7♭5
D13♯9

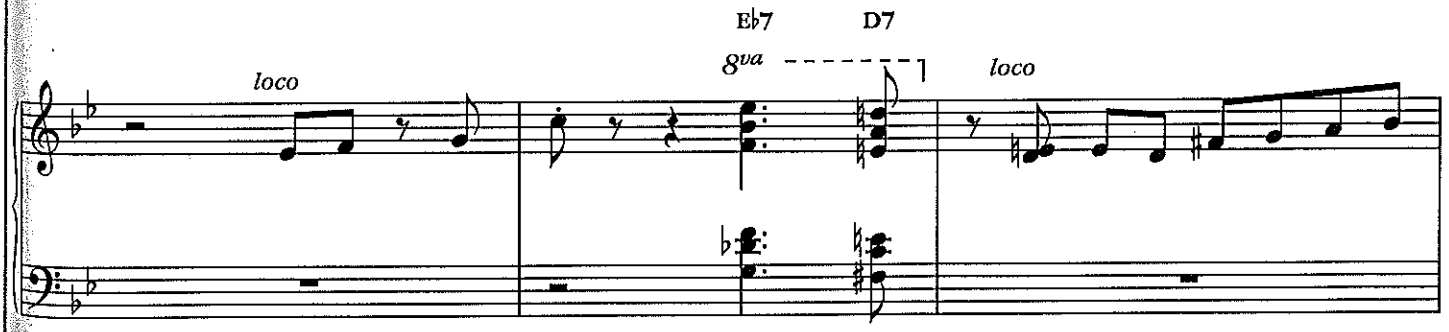

Gm13
Am7♭5

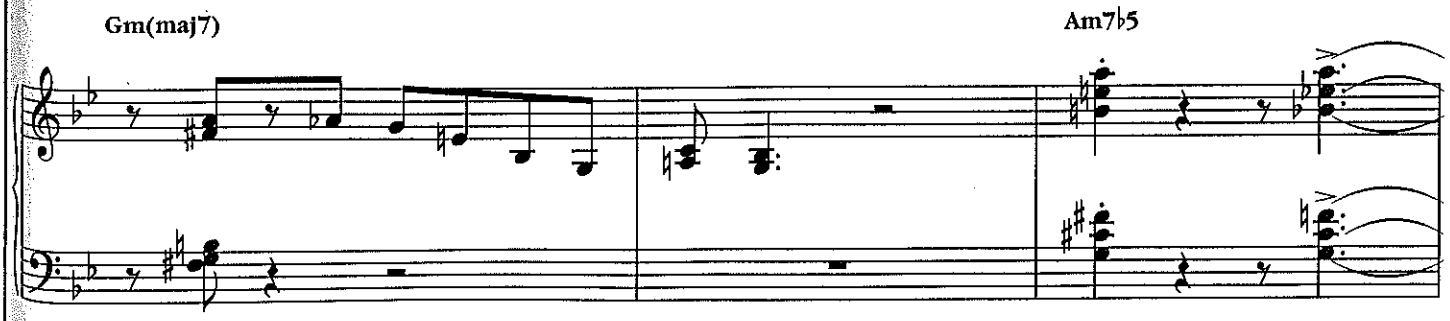

D7♭9
Gm

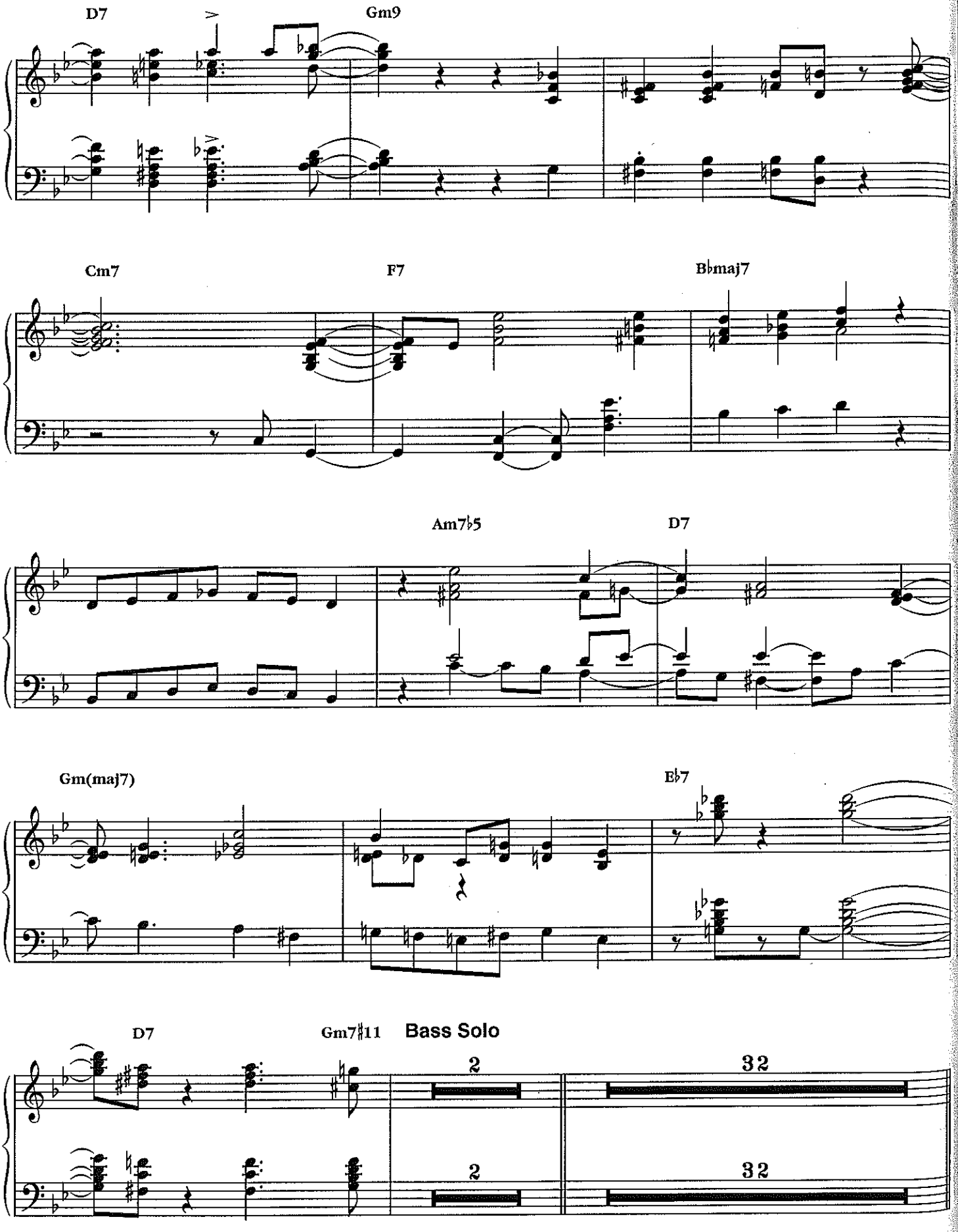

G♭7
F7
E7
E♭7

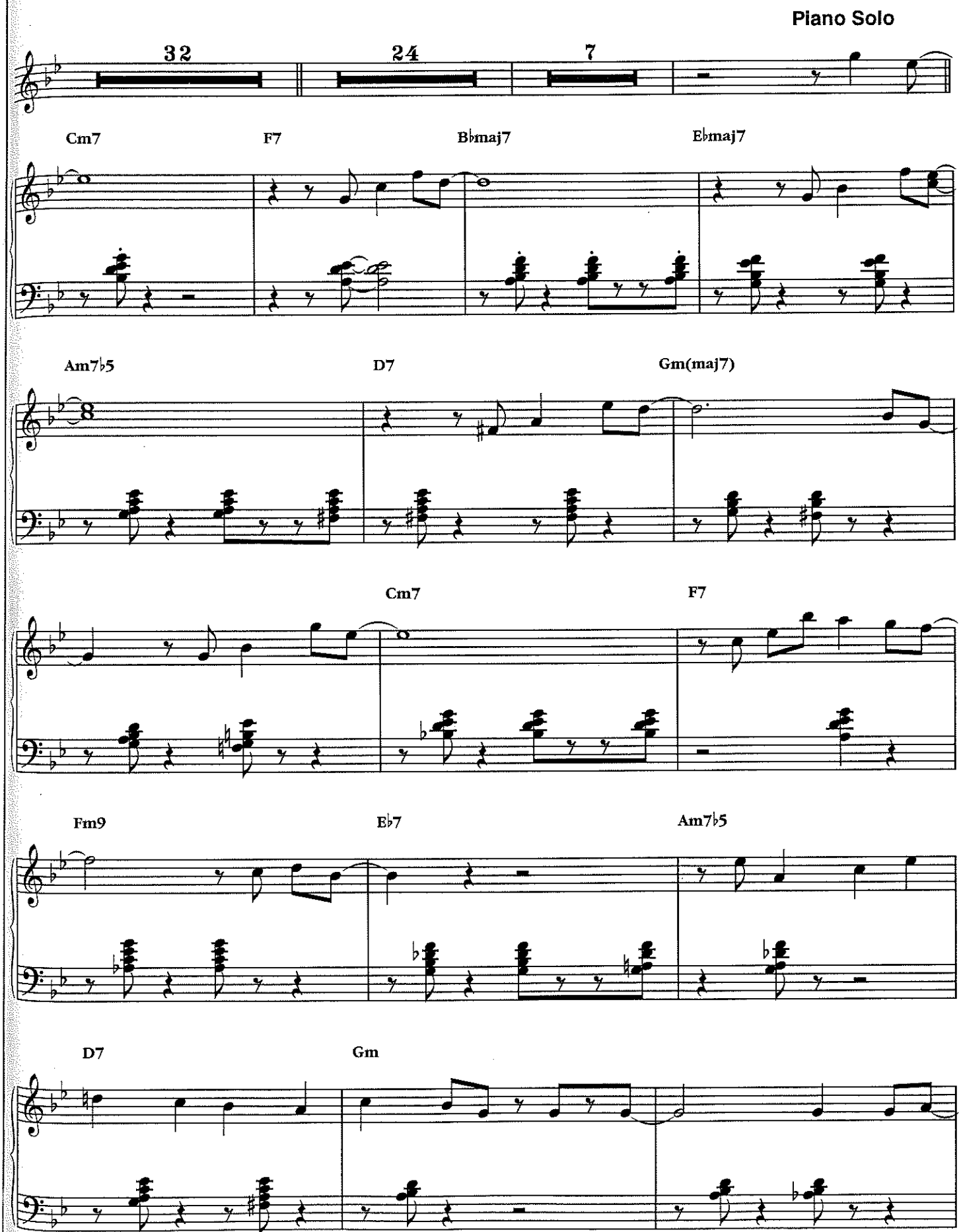

E♭7
D7
Gm

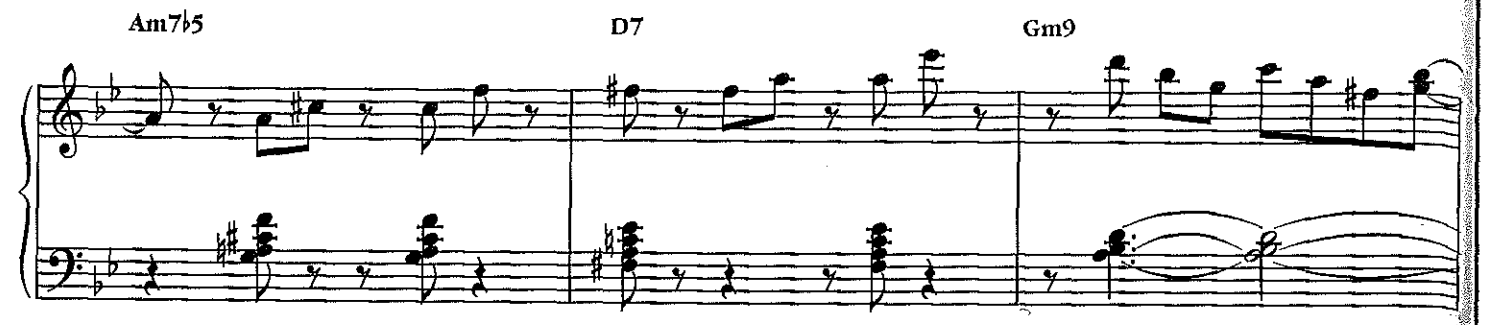

G♭7
F7
8va
loco
B♭7
E♭7
8va

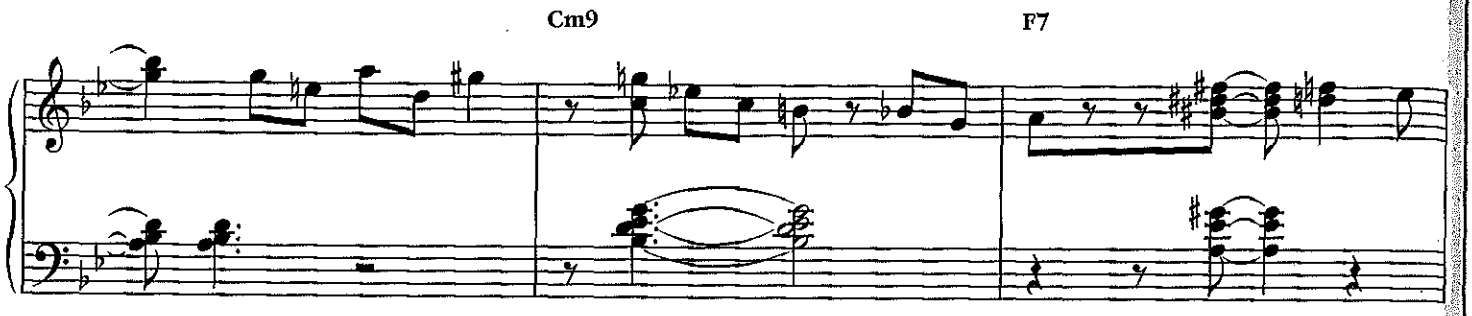

loco
E♭7
D7
8va
loco

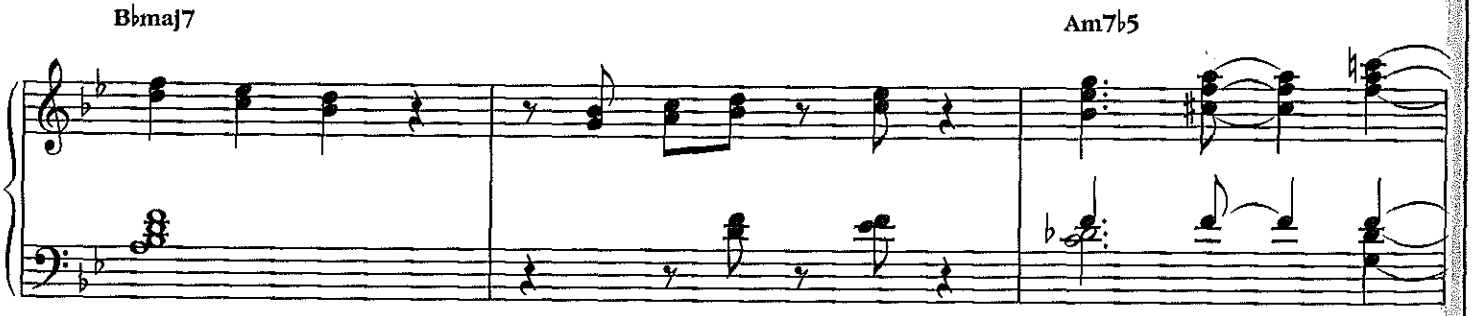

Gm(maj7)
Am7♭5

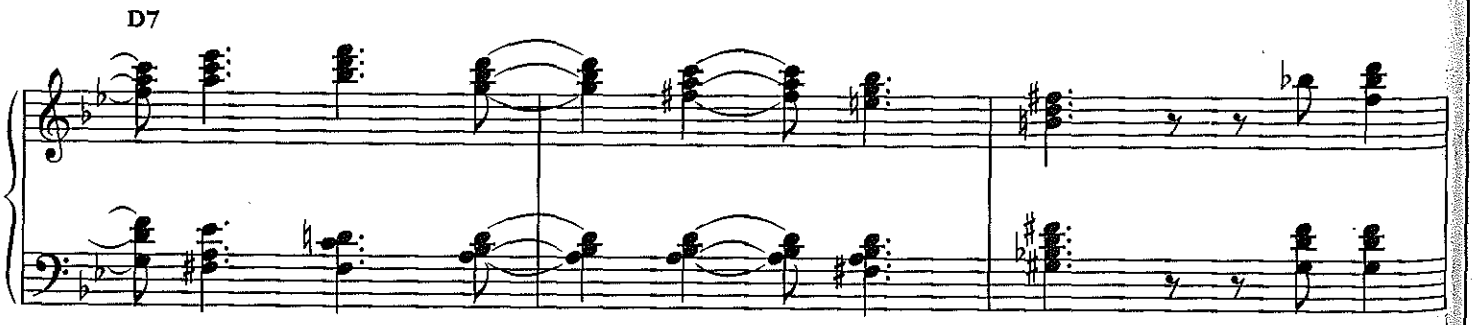

D7
Gm9
Cm7
F7
B♭maj7
Am7♭5
D7
Gm(maj7)
E♭7
D7
Gm7♯11
Bass Solo
2
32
2
32

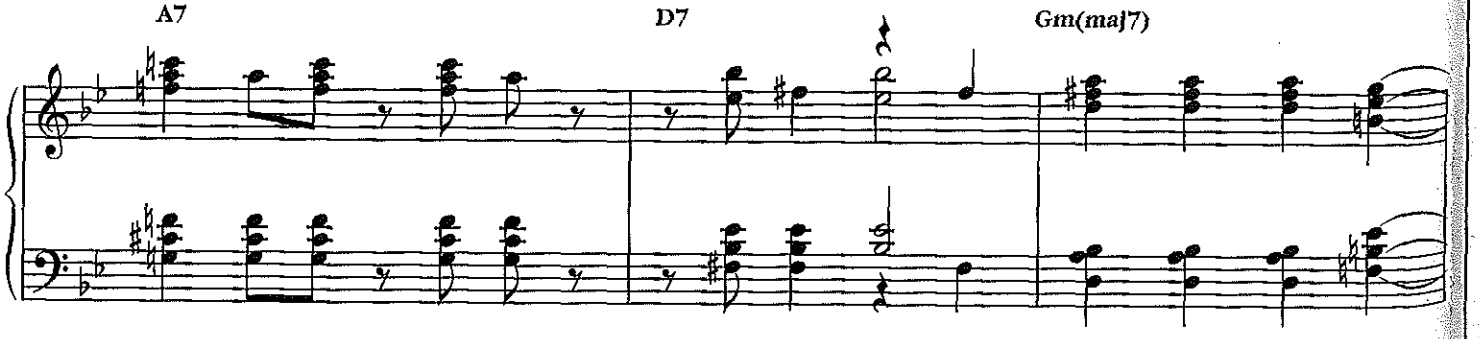

Piano Solo
32
24
7
Cm7
F7
B♭maj7
E♭maj7
Am7♭5
D7
Gm(maj7)
Cm7
F7
Fm9
E♭7
Am7♭5
D7
Gm

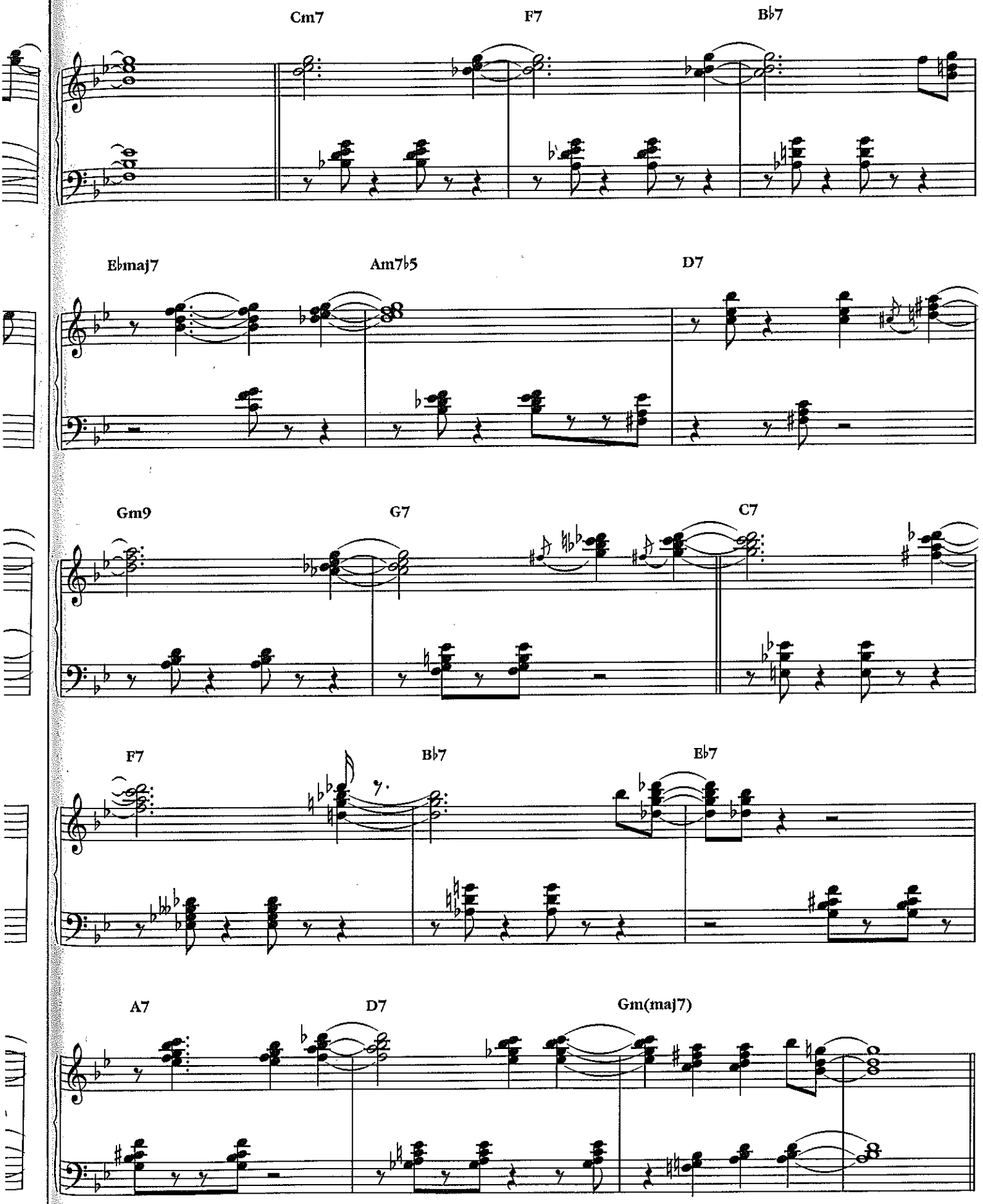

Am7♭5
D7
Gm9

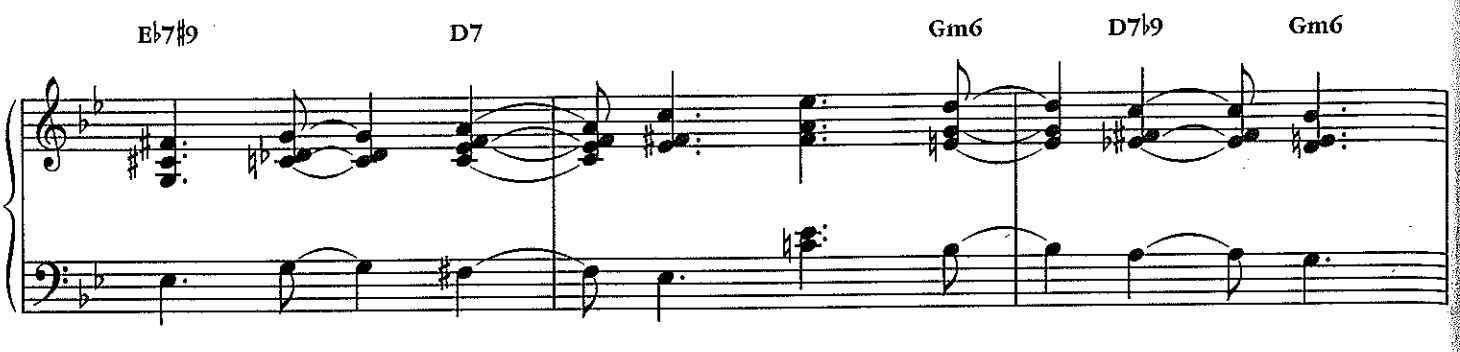

Cm9
F7

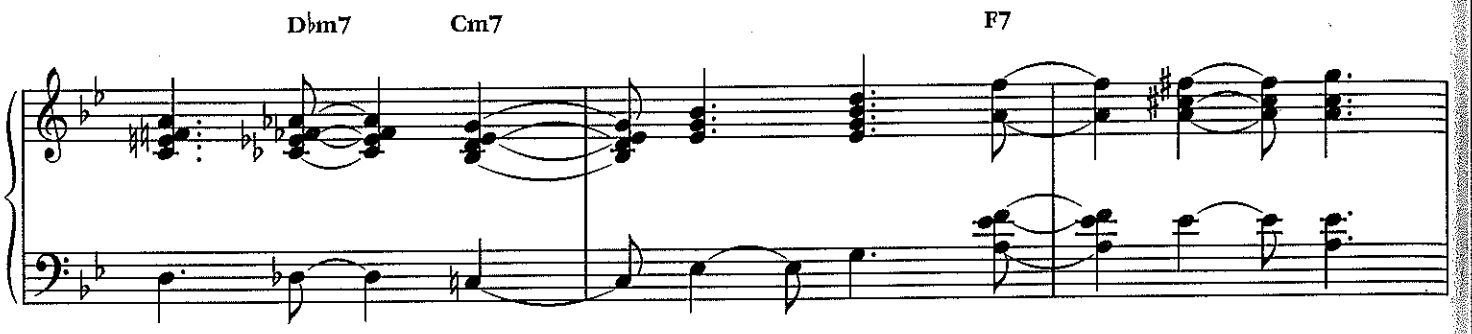

B♭maj7
Am7♭5

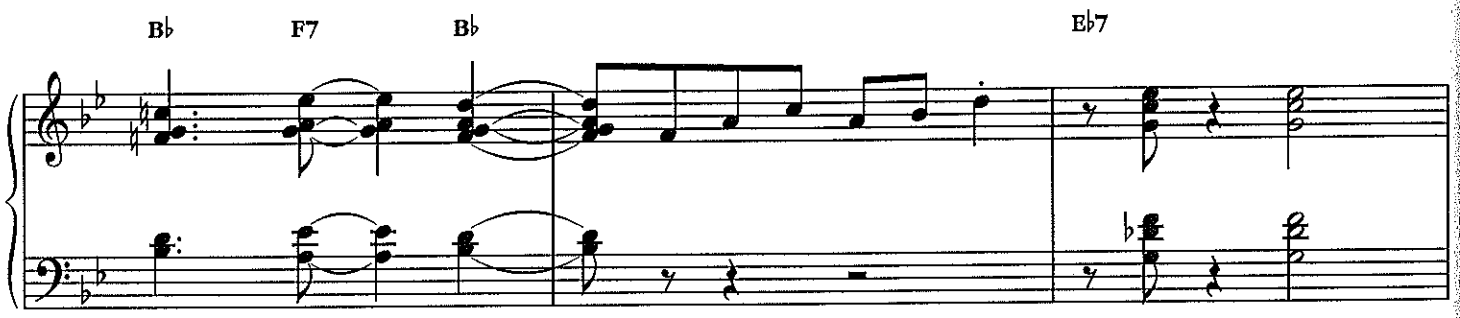

D7

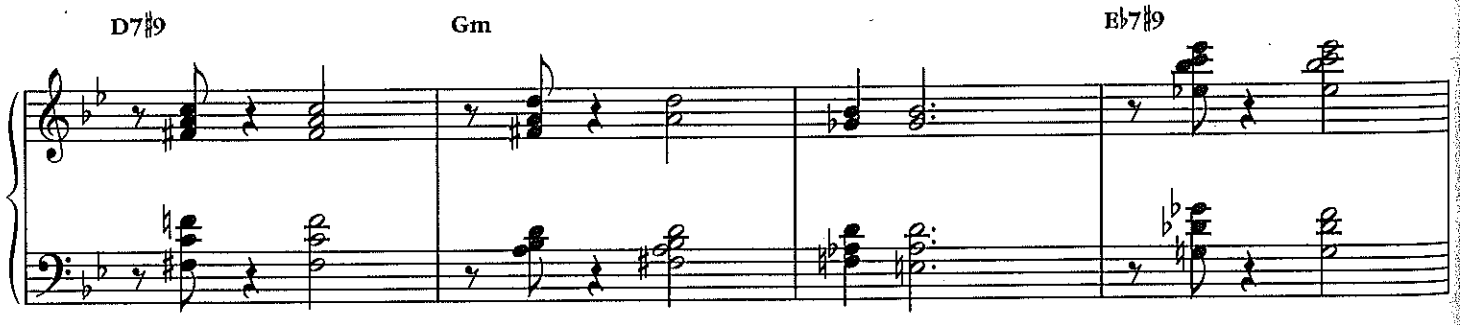

A7
D7
Gm(maj7)

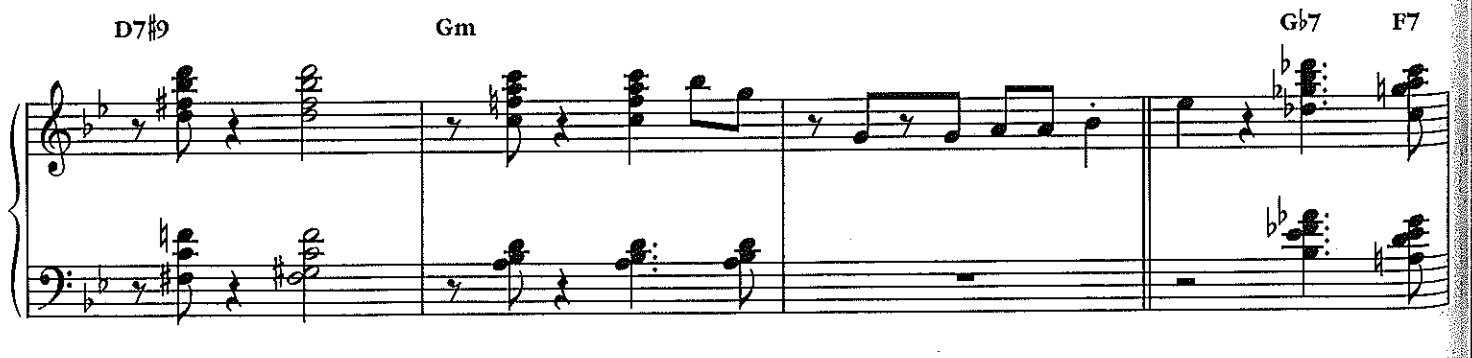

Cm7
F7
B♭7
E♭maj7
Am7♭5
D7
Gm9
G7
C7
F7
B♭7
E♭7
A7
D7
Gm(maj7)

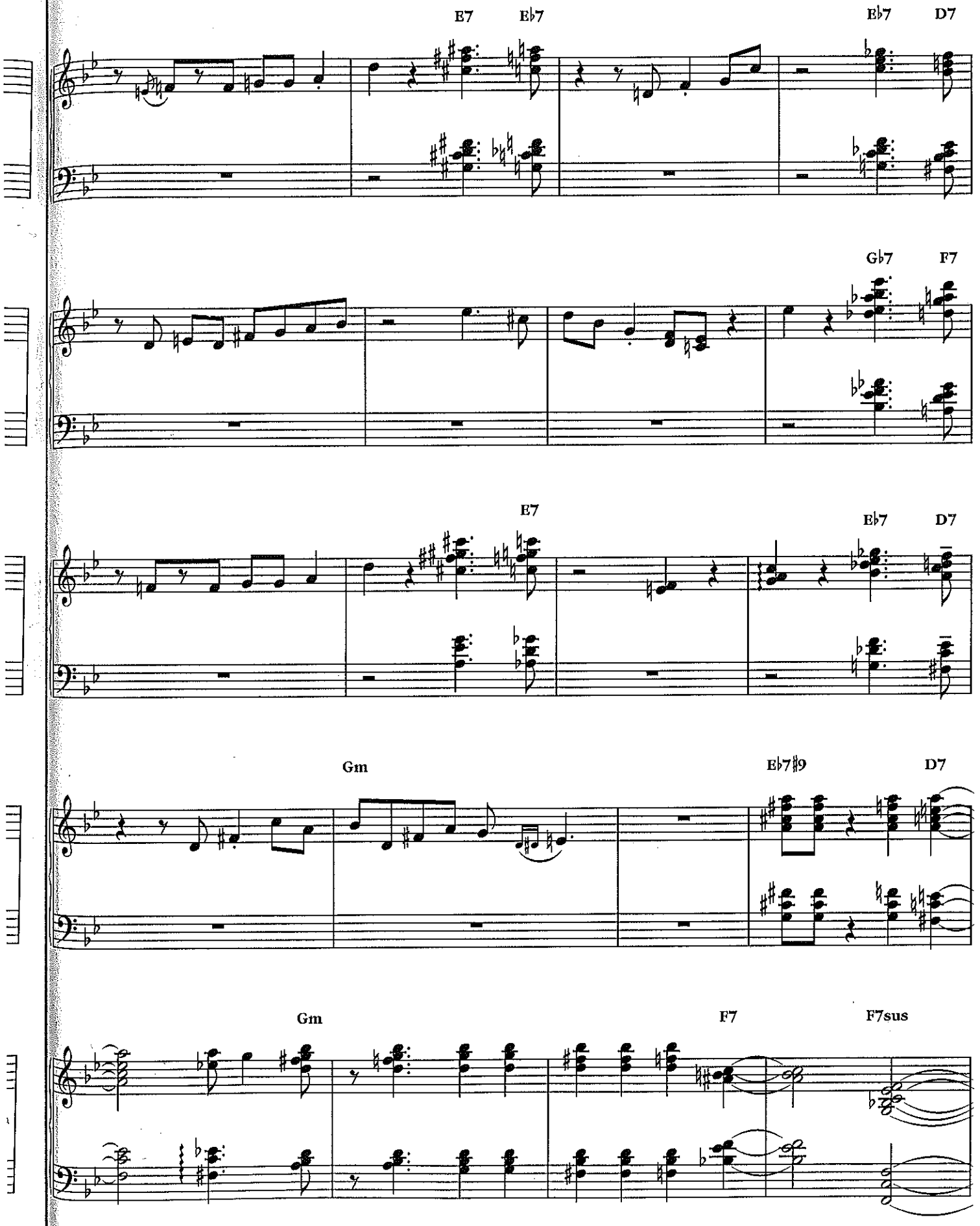

E♭7♯9
D7
Gm6
D7♭9
Gm6

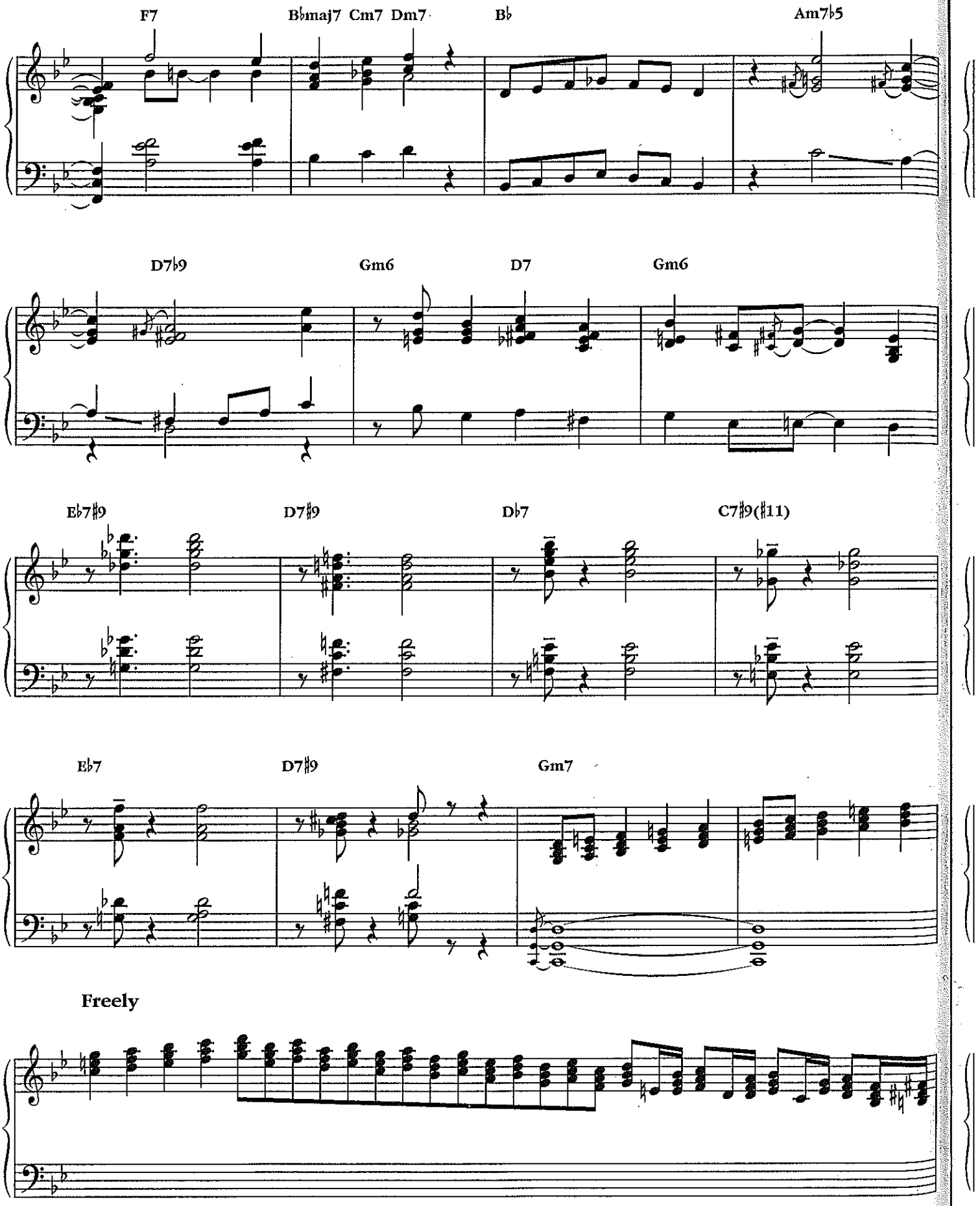

D♭m7
Cm7
F7

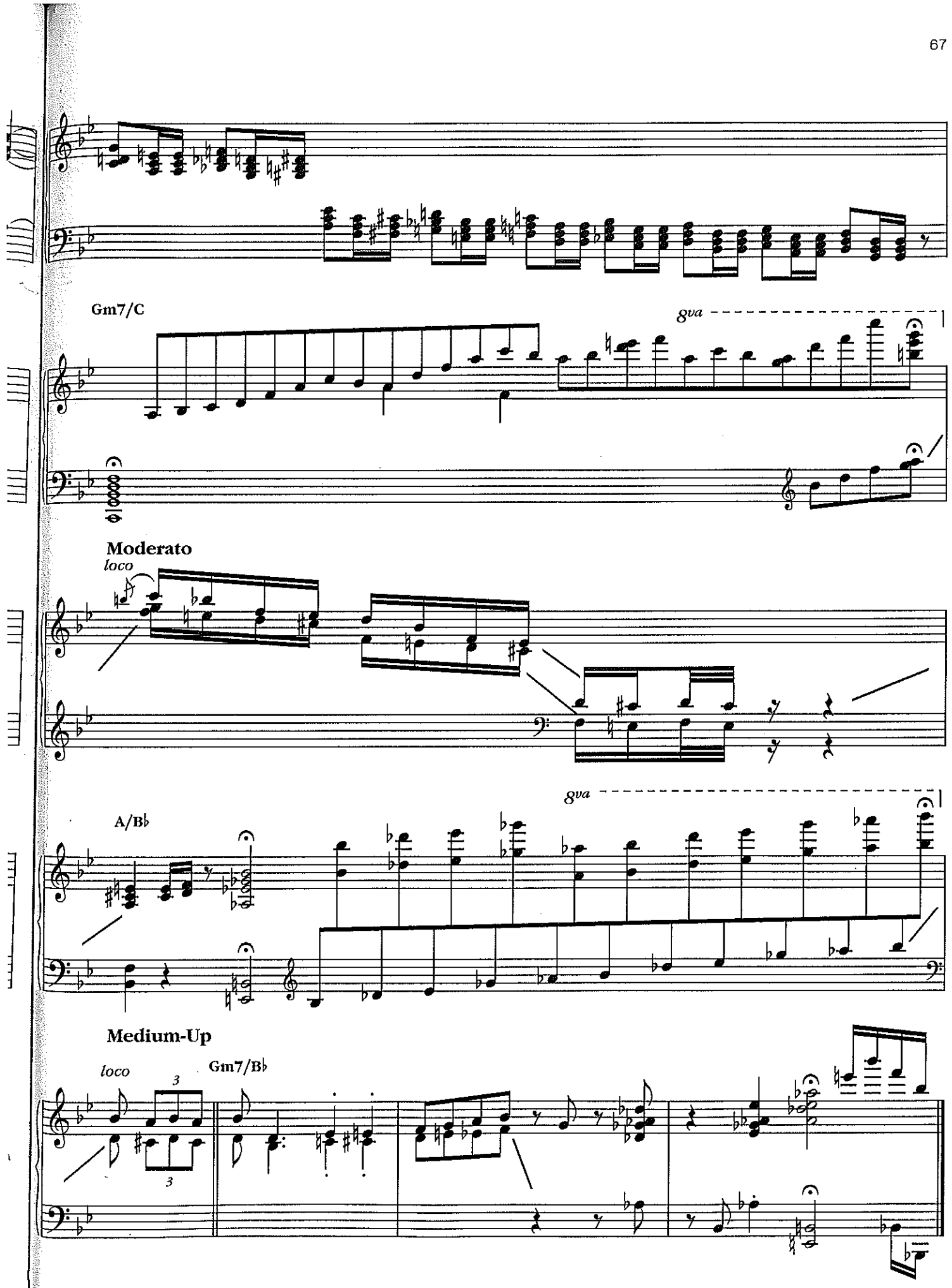

B♭
F7
B♭
E♭7


D7♯9
Gm
E♭7♯9


D7♯9
Gm
G♭7
F7

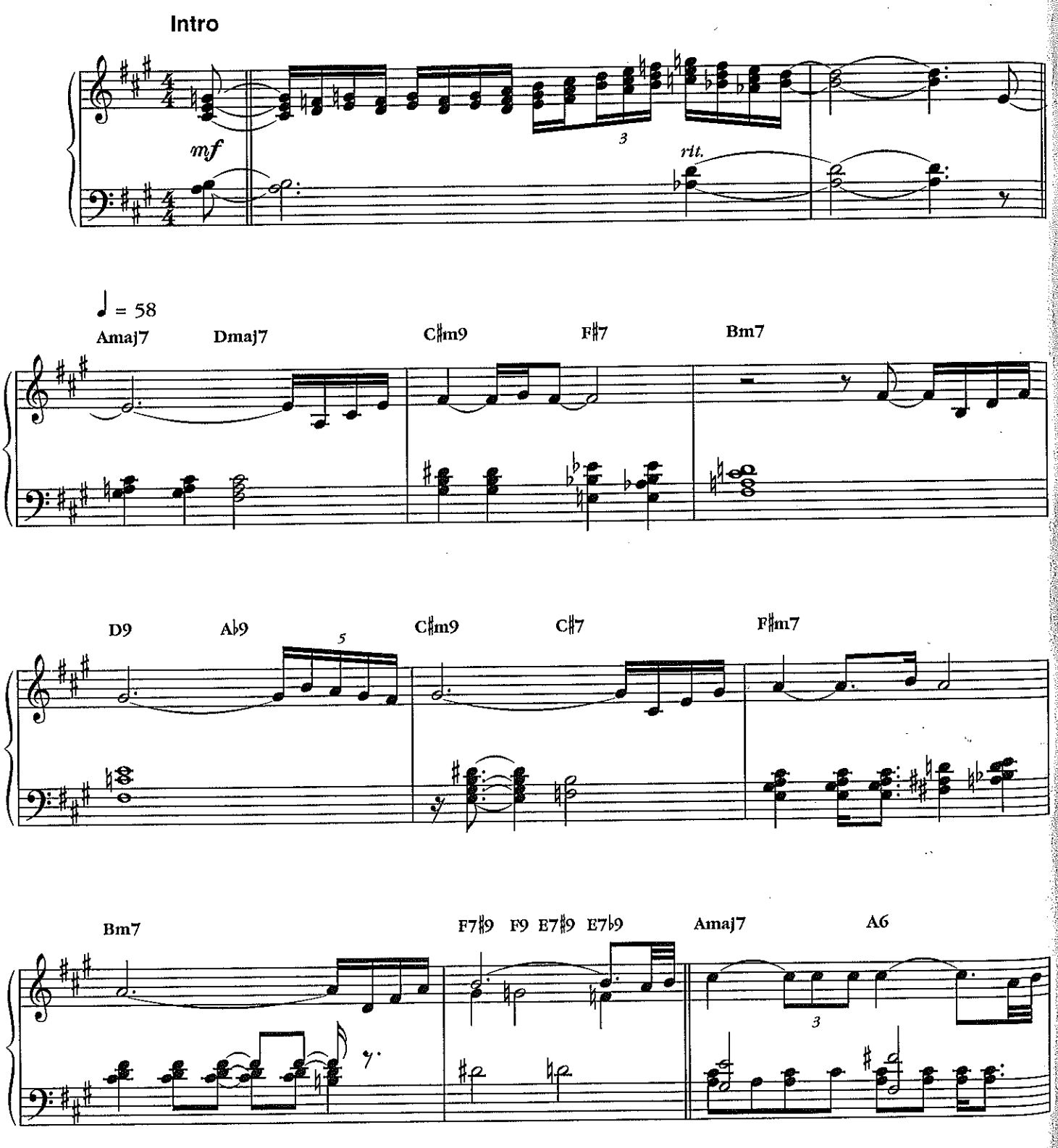

E7
E♭7
E♭7
D7
G♭7
F7
E7
E♭7
D7
Gm
E♭7♯9
D7
Gm
F7
F7sus


F7
B♭maj7 Cm7 Dm7
B♭
Am7♭5
D7♭9
Gm6
D7
Gm6
E♭7♯9
D7♯9
D♭7
C7♯9(♯11)
E♭7
D7♯9
Gm7
Freely


Gm7/C
8va
Moderato
loco
A/B♭
8va
Medium-Up
loco
Gm7/B♭

MY FOOLISH HEART

Words by Ned Washington
Music by Victor Young



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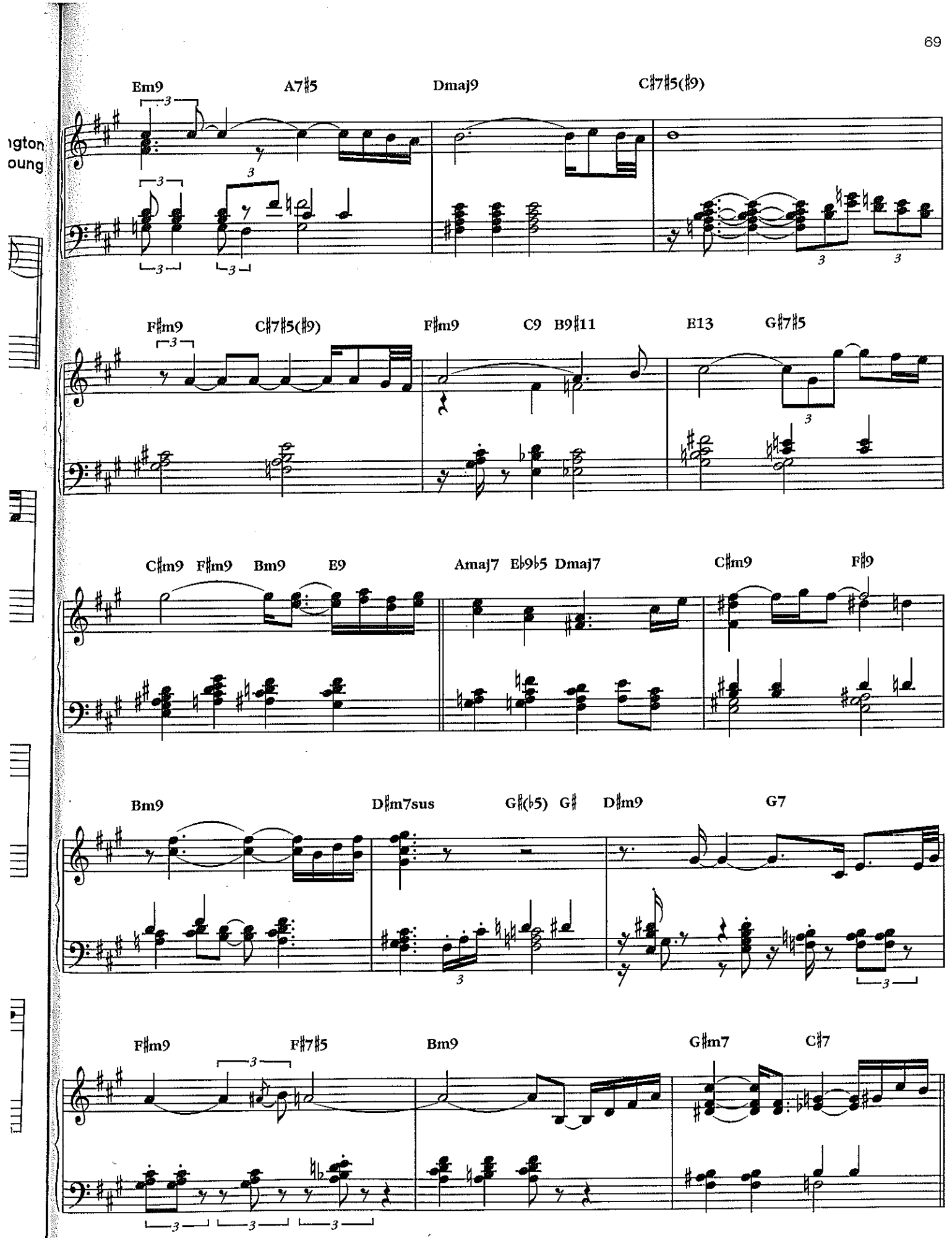
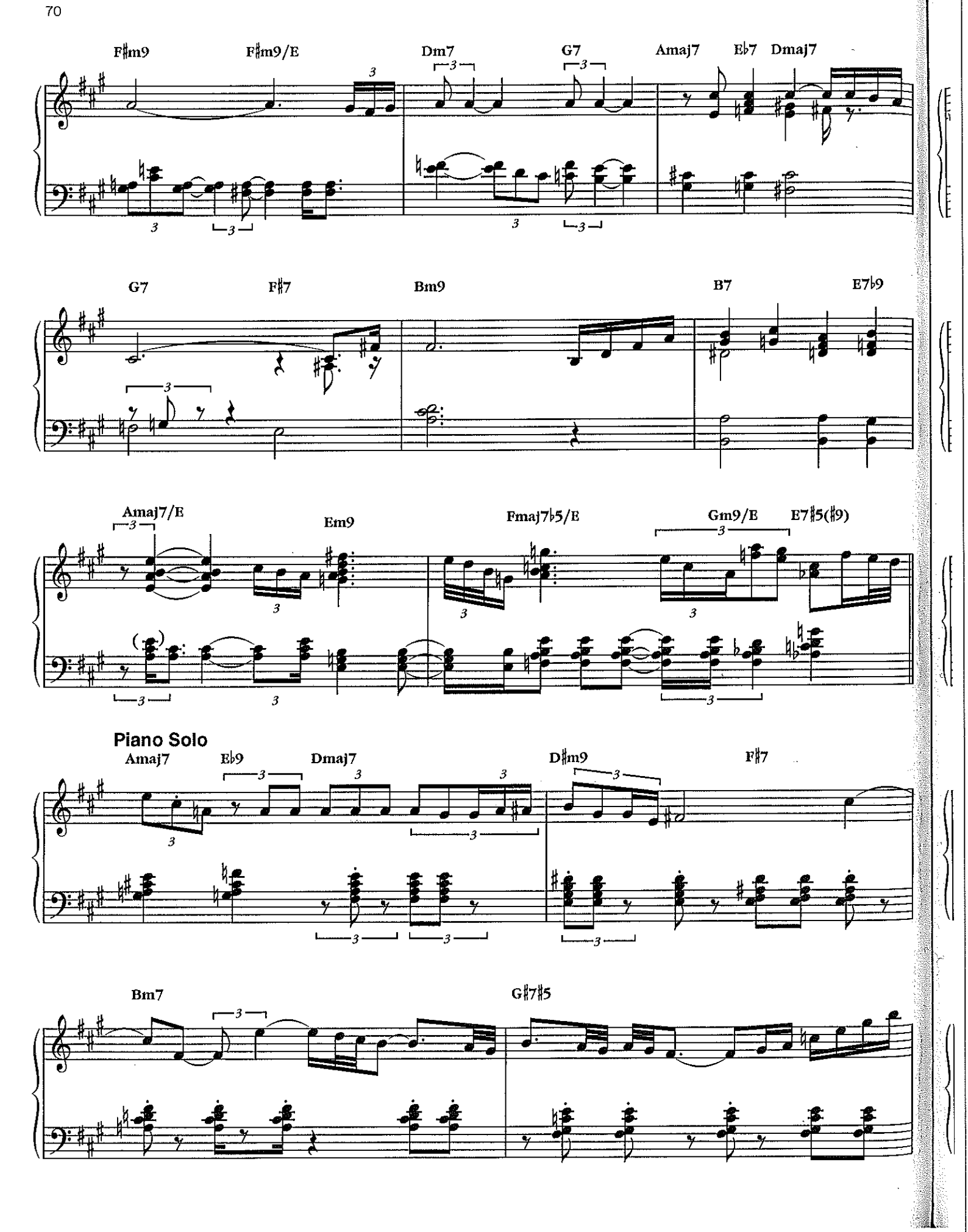
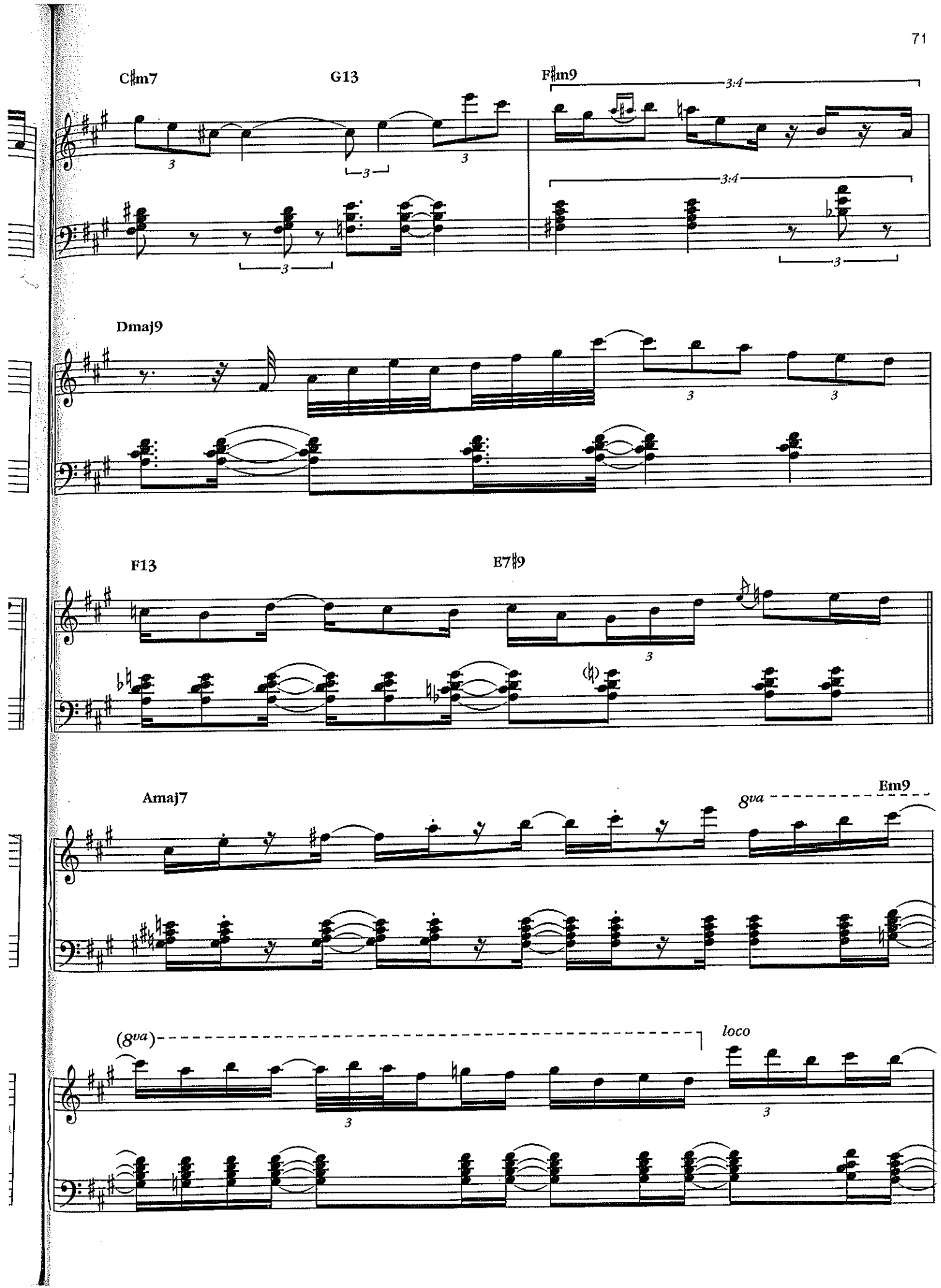
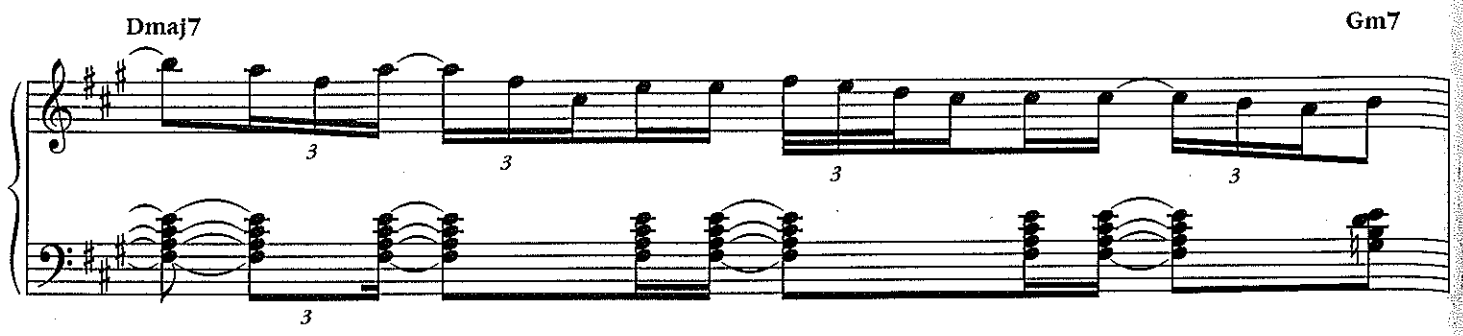
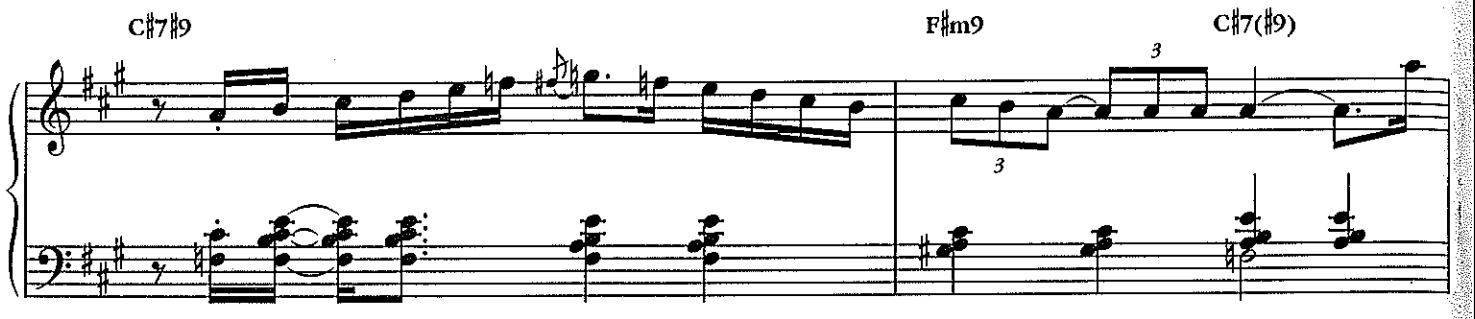
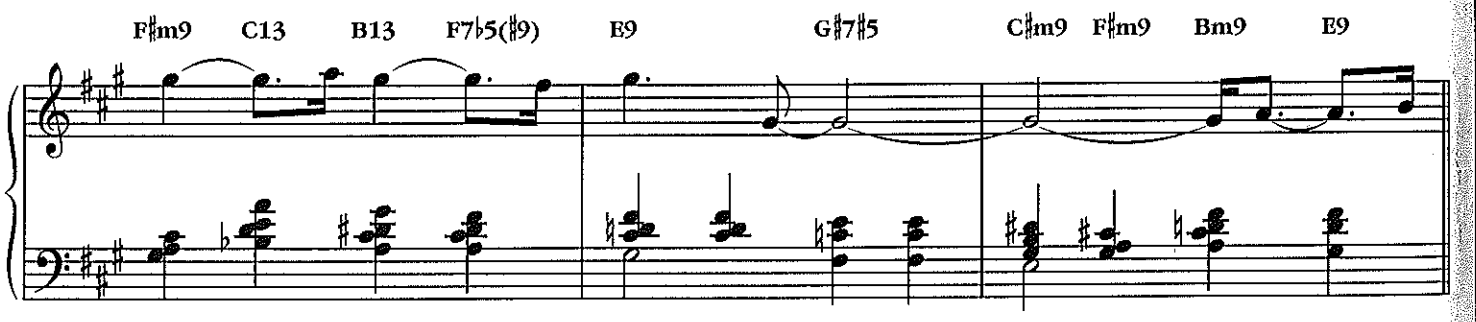

Em9
A7♯5
Dmaj9
C♯7♯5(♯9)
F♯m9
C♯7♯5(♯9)
F♯m9
C9
B9♯11
E13
G♯7♯5
C♯m9
F♯m9
Bm9
E9
Amaj7
E♭9♭5
Dmaj7
C♯m9
F♯9
Bm9
D♯m7sus
G♯(♭5)
G♯
D♯m9
G7
F♯m9
F♯7♯5
Bm9
G♯m7
C♯7

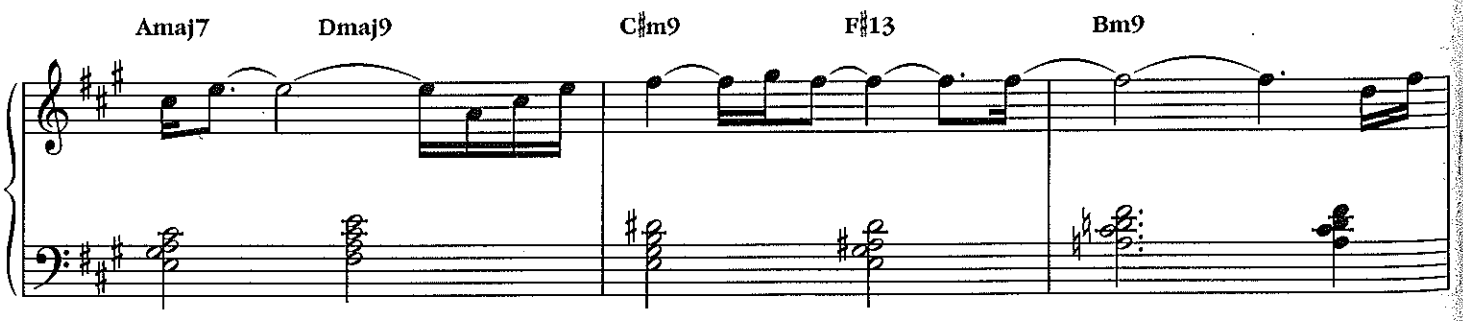

F♯m9
F♯m9/E
Dm7
G7
Amaj7
E♭7
Dmaj7
G7
F♯7
Bm9
B7
E7♭9
Amaj7/E
Em9
Fmaj7♭5/E
Gm9/E
E7♯5(♯9)
Piano Solo
Amaj7
E♭9
Dmaj7
D♯m9
F♯7
Bm7
G♯7♯5

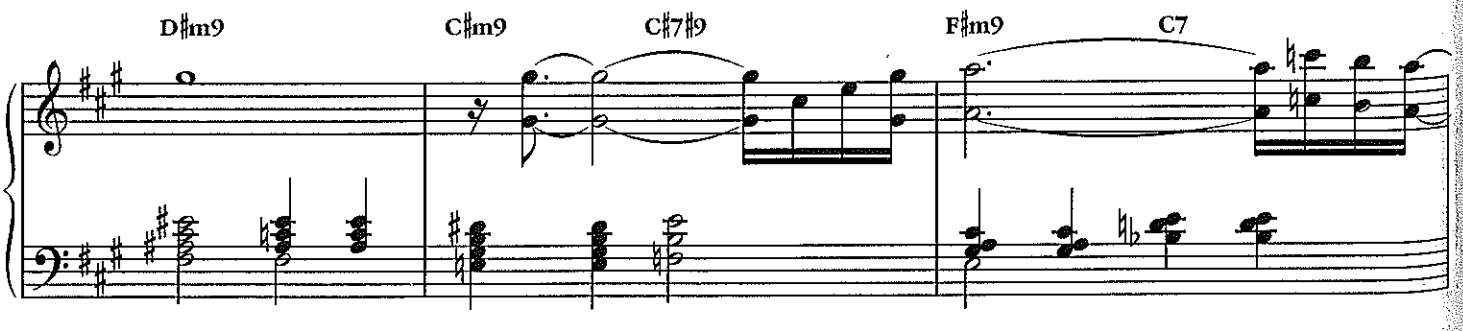

C♯m7
G13
F♯m9
3:4
3:4
Dmaj9
F13
E7♯9
Amaj7
8va
Em9
(8va)
loco

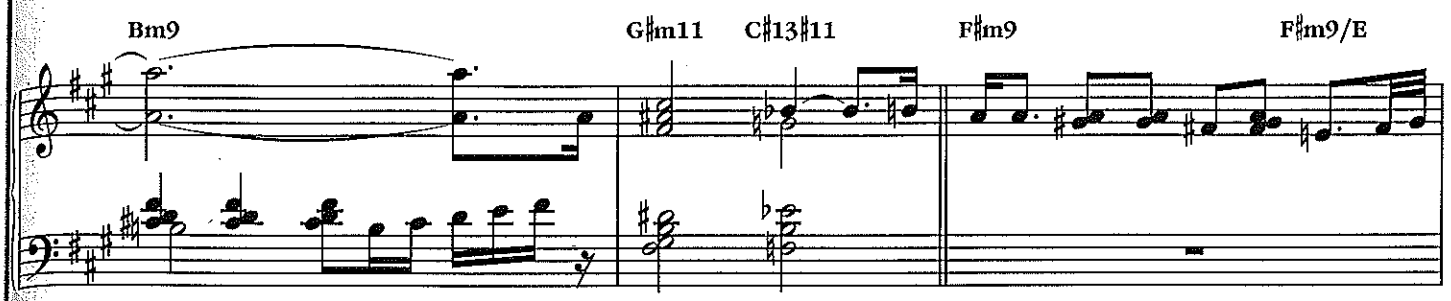

Dmaj7
Gm7

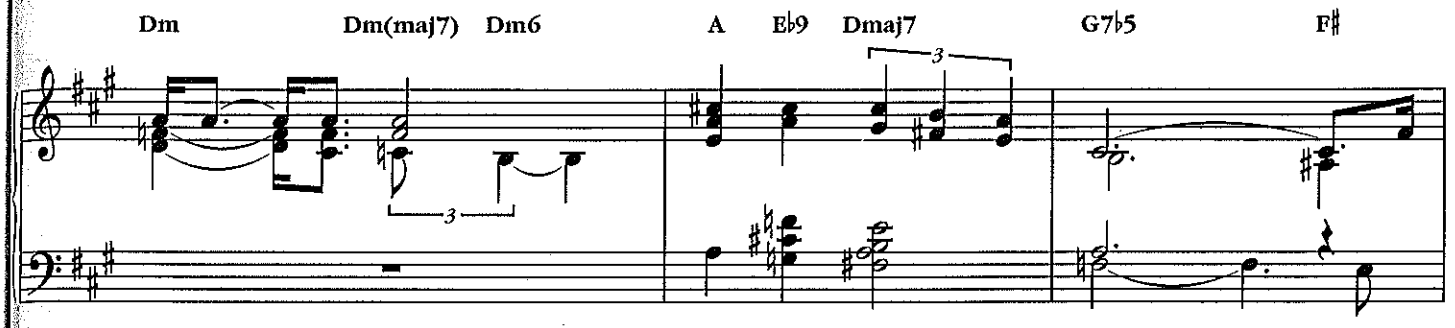

C♯7♯9
F♯m9
C♯7(♯9)

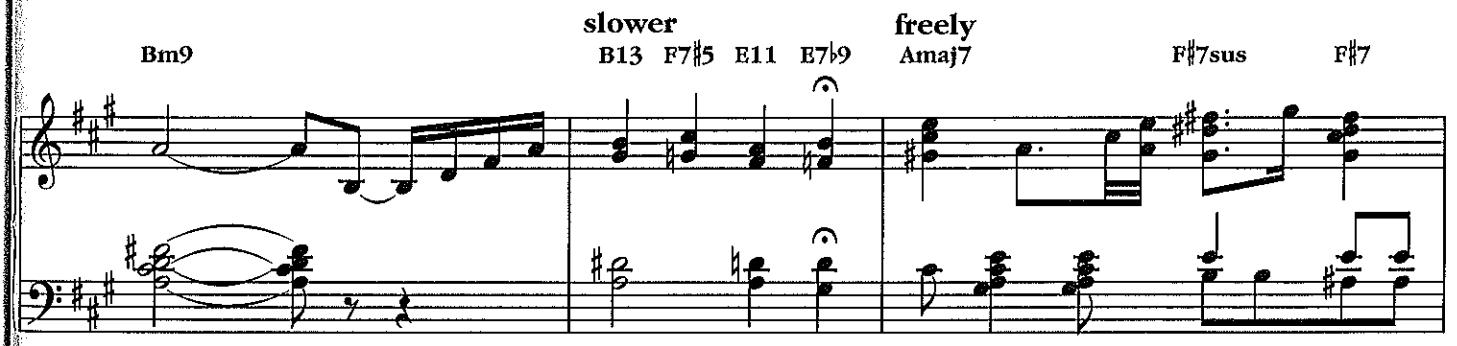

F♯m9
C13
B13
F7♭5(♯9)
E9
G♯7♯5
C♯m9
F♯m9
Bm9
E9

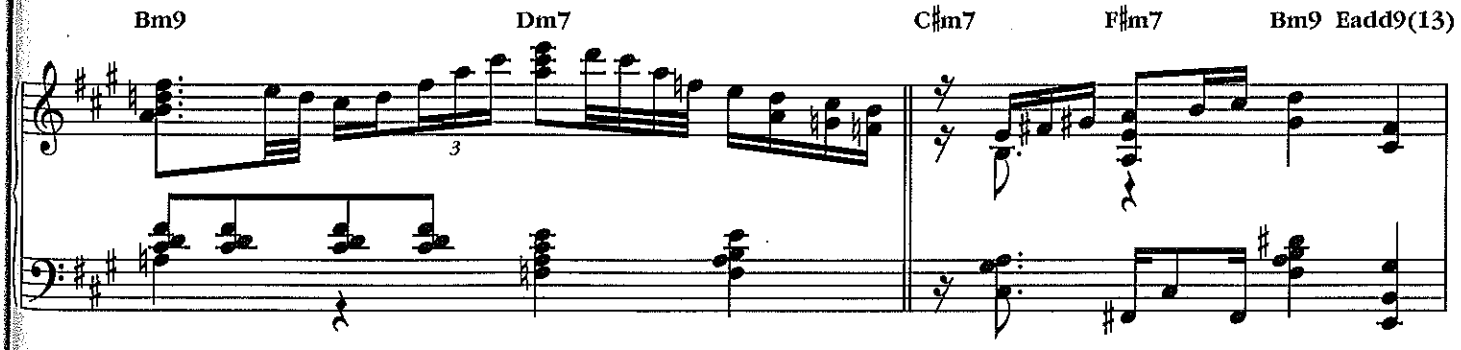

Amaj7
Dmaj9
C♯m9
F♯13
Bm9

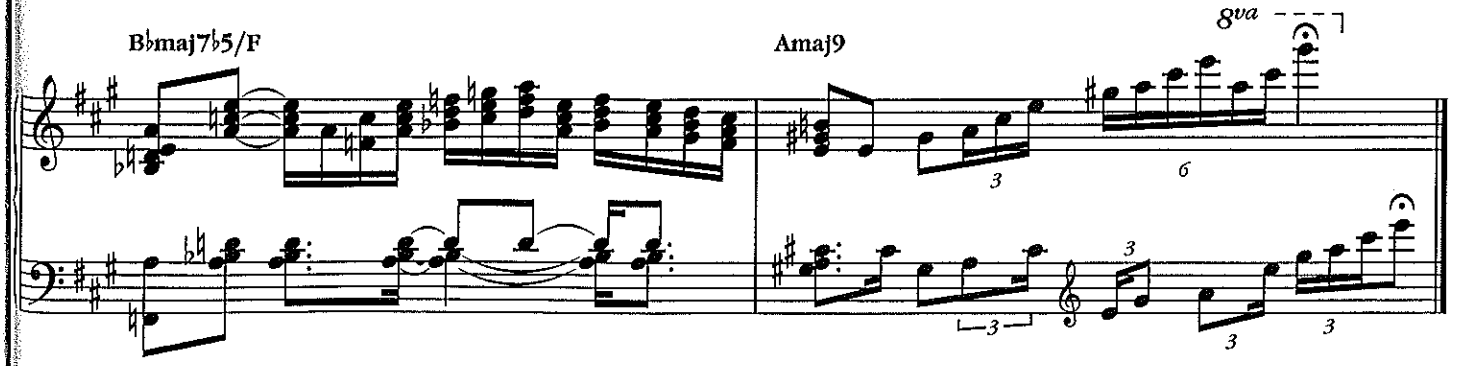

D♯m9
C♯m9
C♯7♯9
F♯m9
C7


Bm9
G♯m11
C♯13♯11
F♯m9
F♯m9/E


Dm
Dm(maj7)
Dm6
A
E♭9
Dmaj7
G7♭5
F♯


slower
freely
Bm9
B13
F7♯5
E11
E7♭9
Amaj7
F♯7sus
F♯7

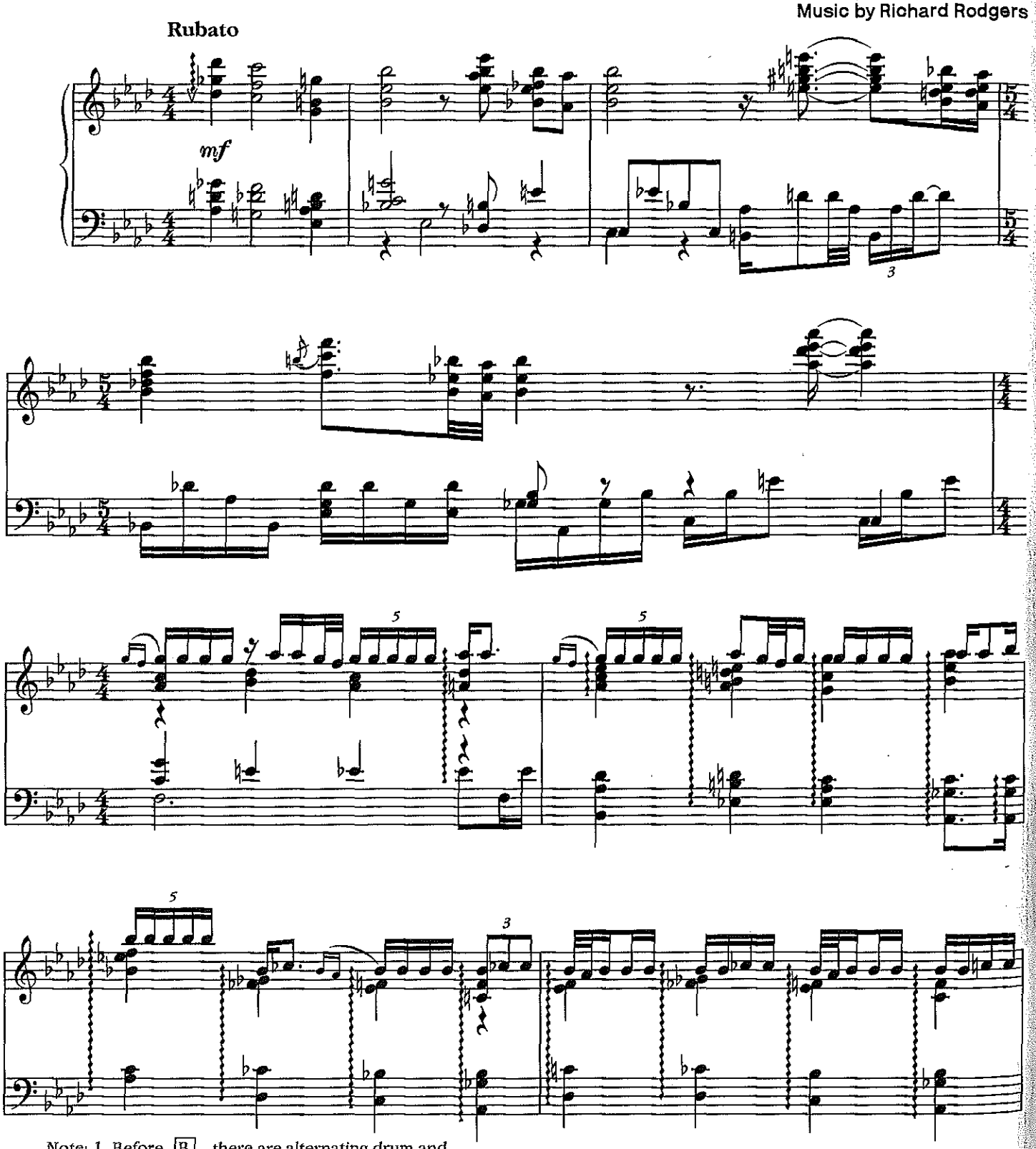

Bm9
Dm7
C♯m7
F♯m7
Bm9
Eadd9(13)


B♭maj7♭5/F
Amaj9
8va

MY ROMANCE

from JUMBO

Words by Lorenz Hart
Music by Richard Rodgers



Note: 1. Before [B], there are alternating drum and bass solos - 32 bars each
2. Before [C], there is a 32 bar drum solo

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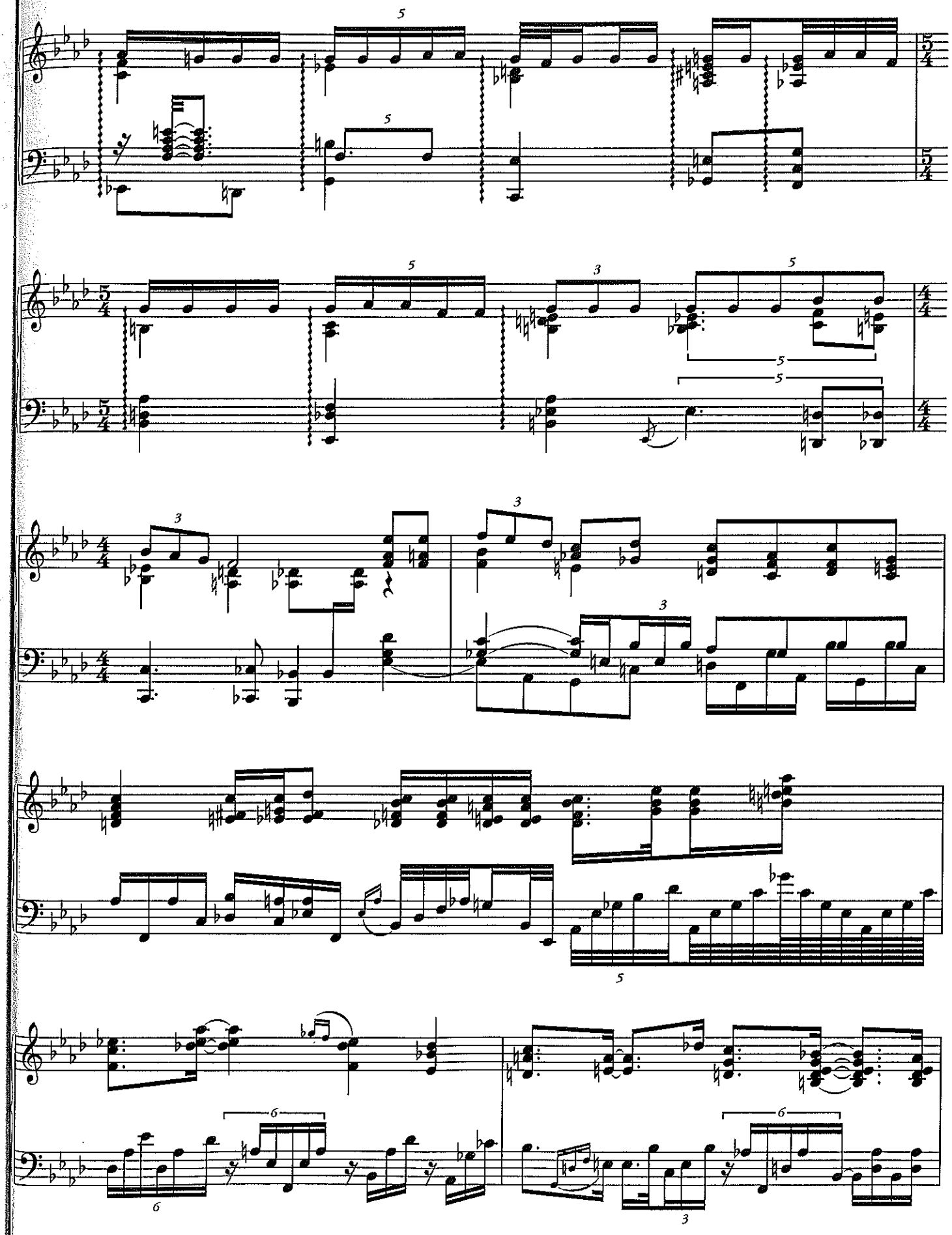
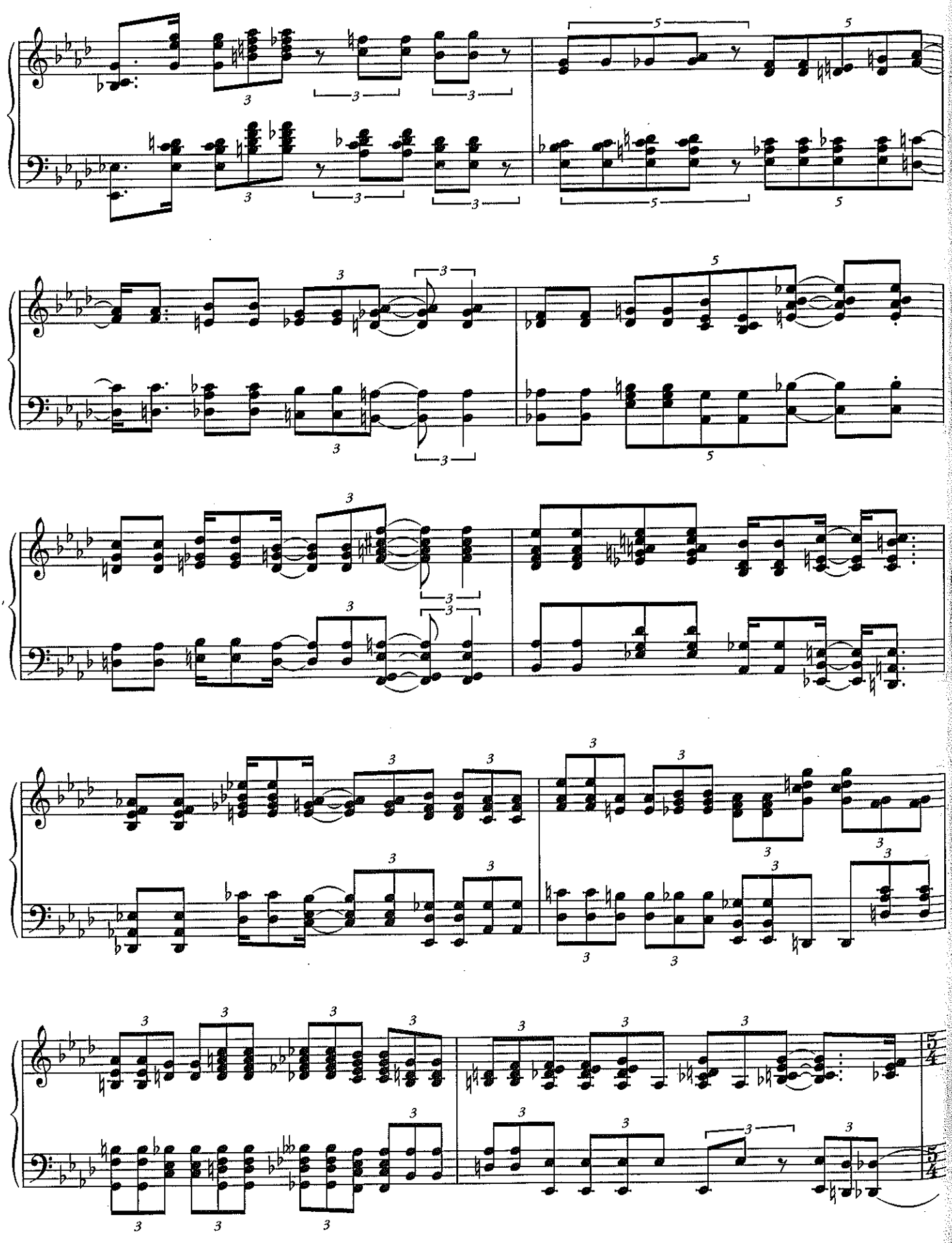
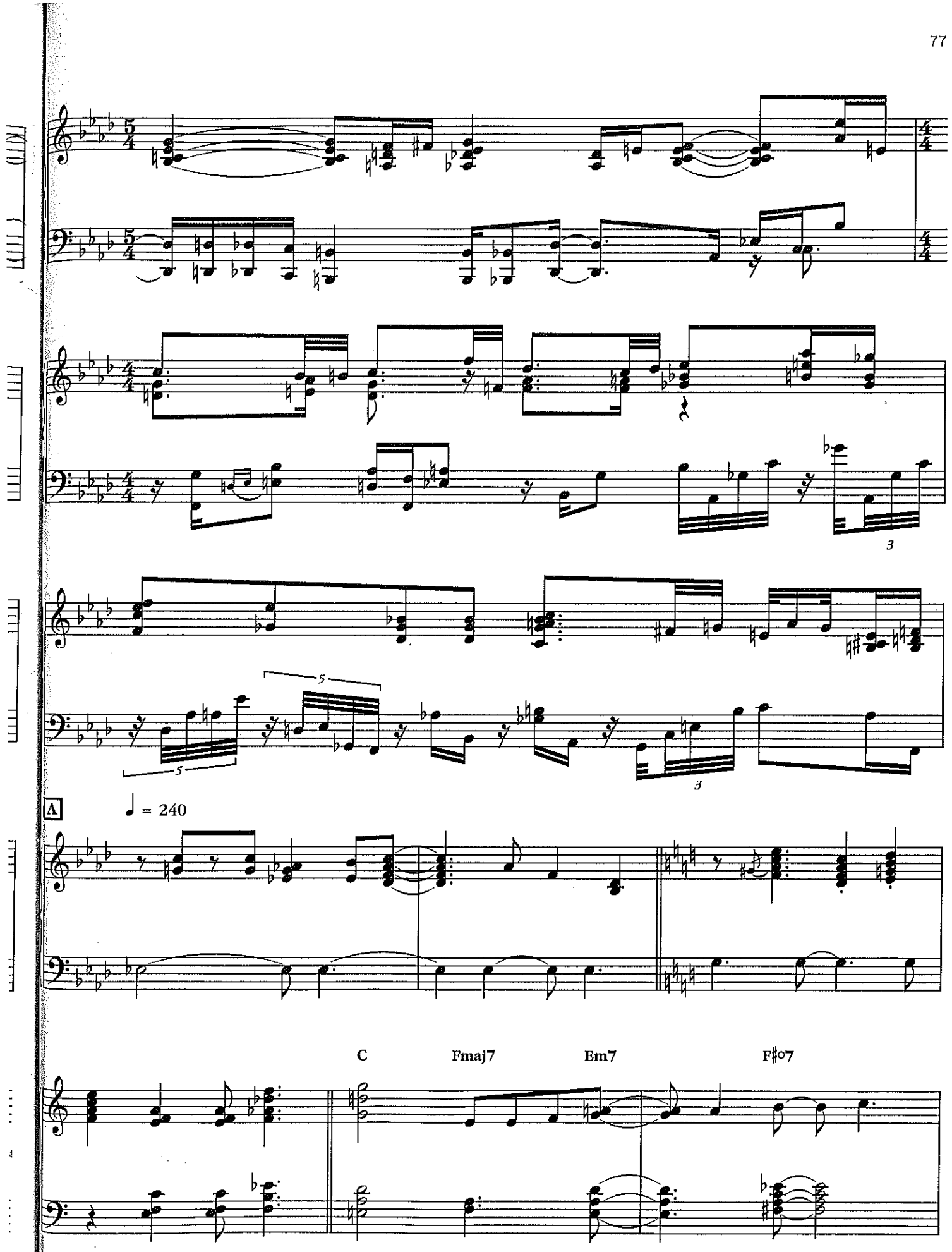
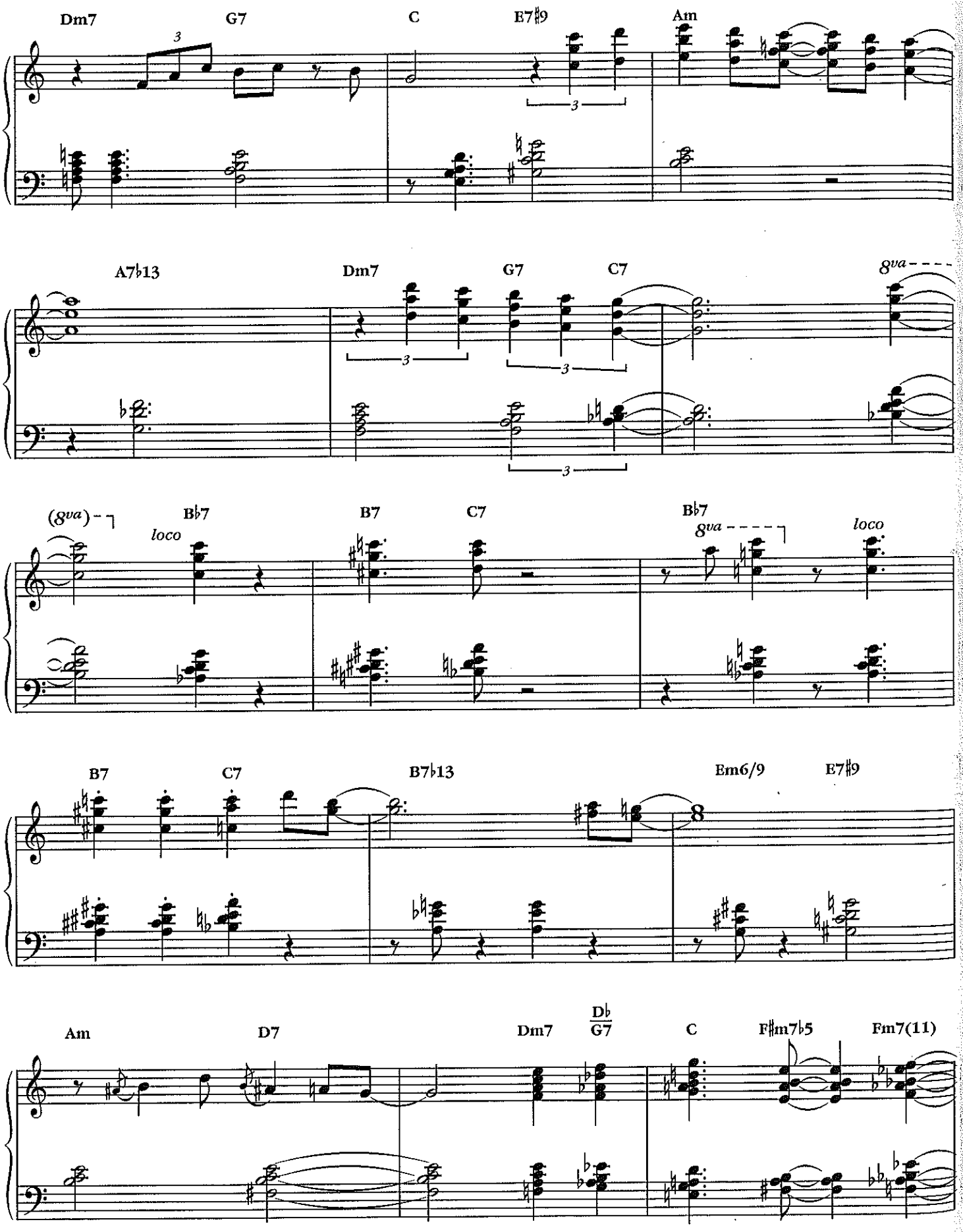
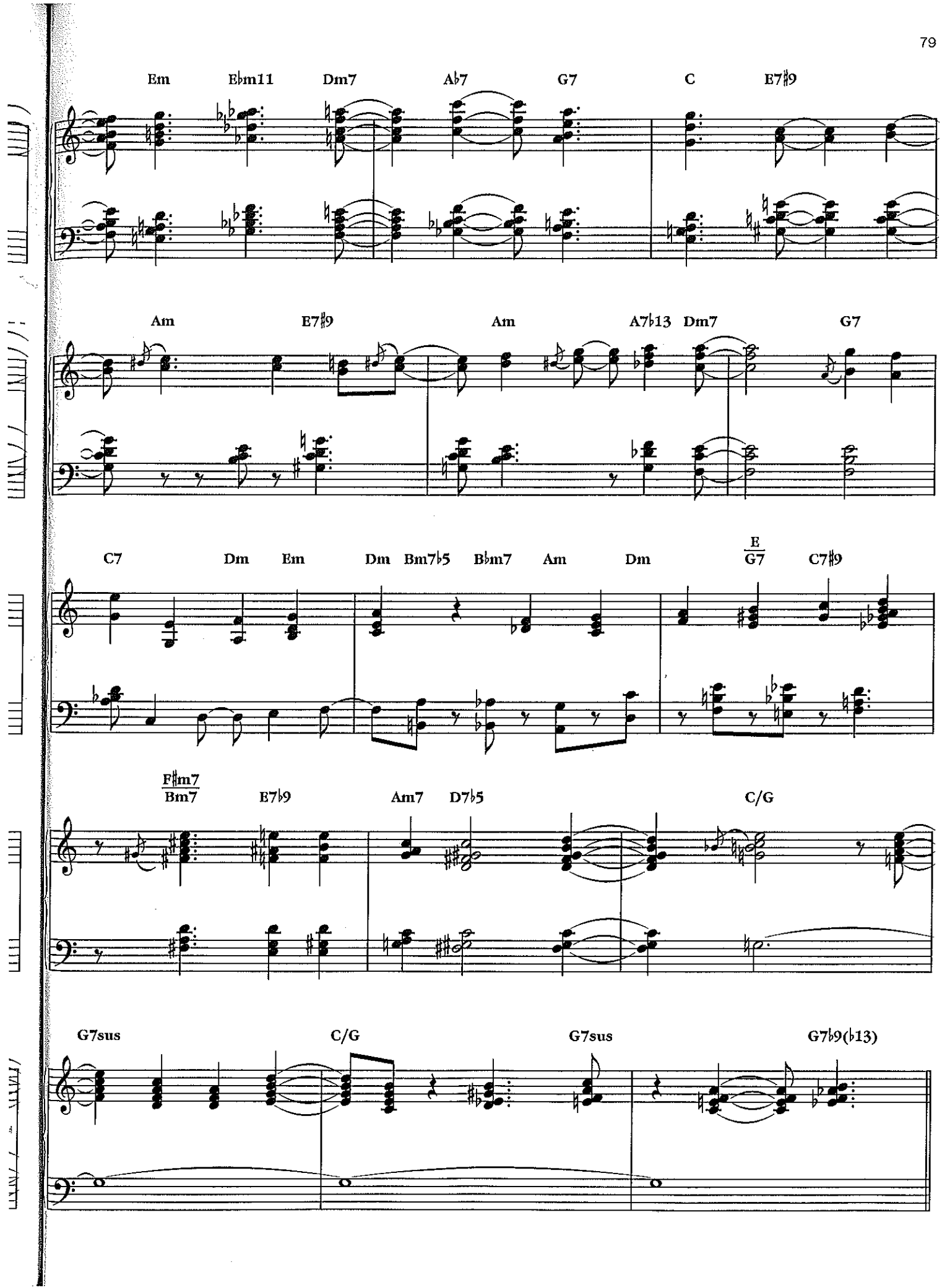
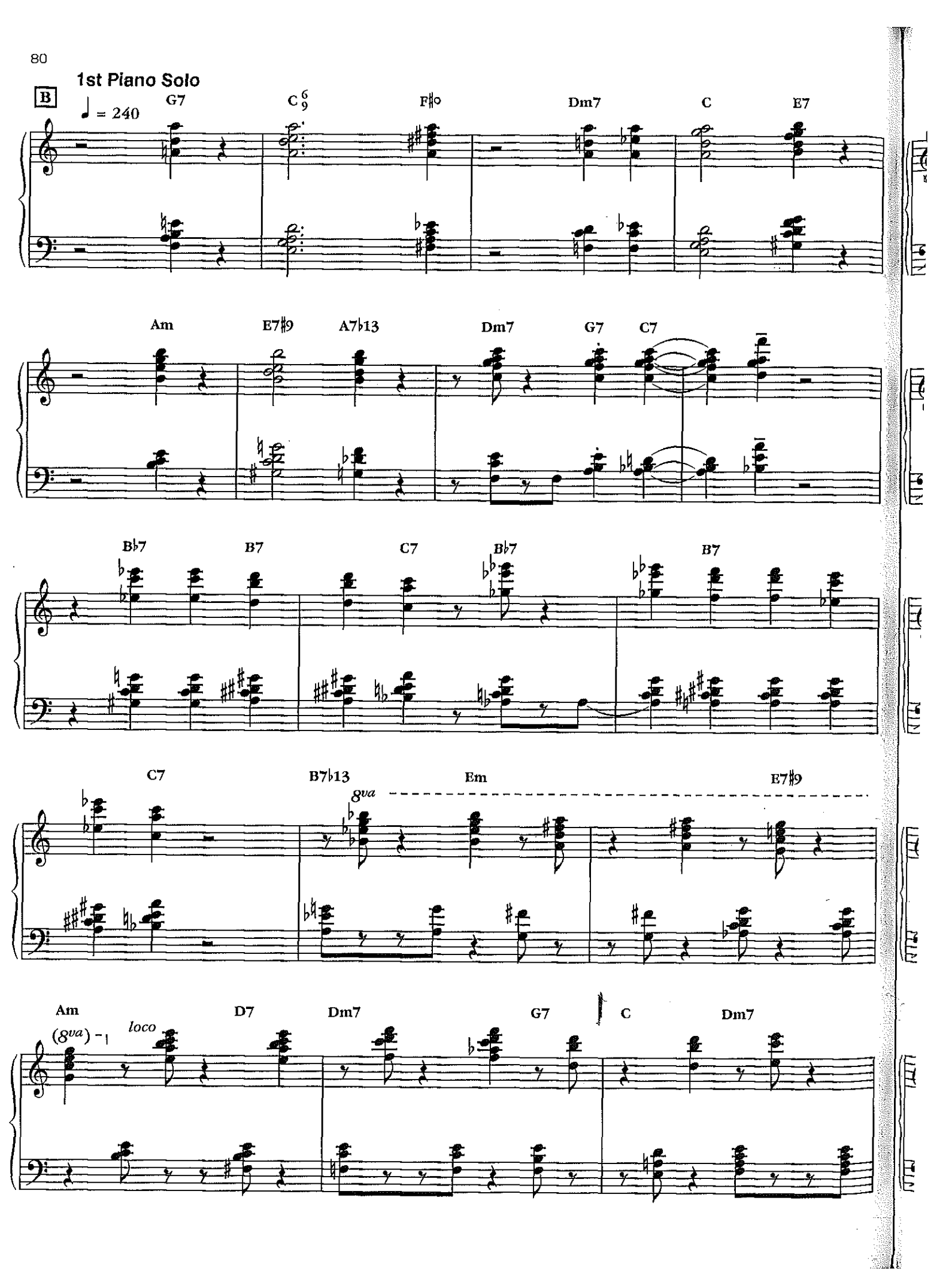


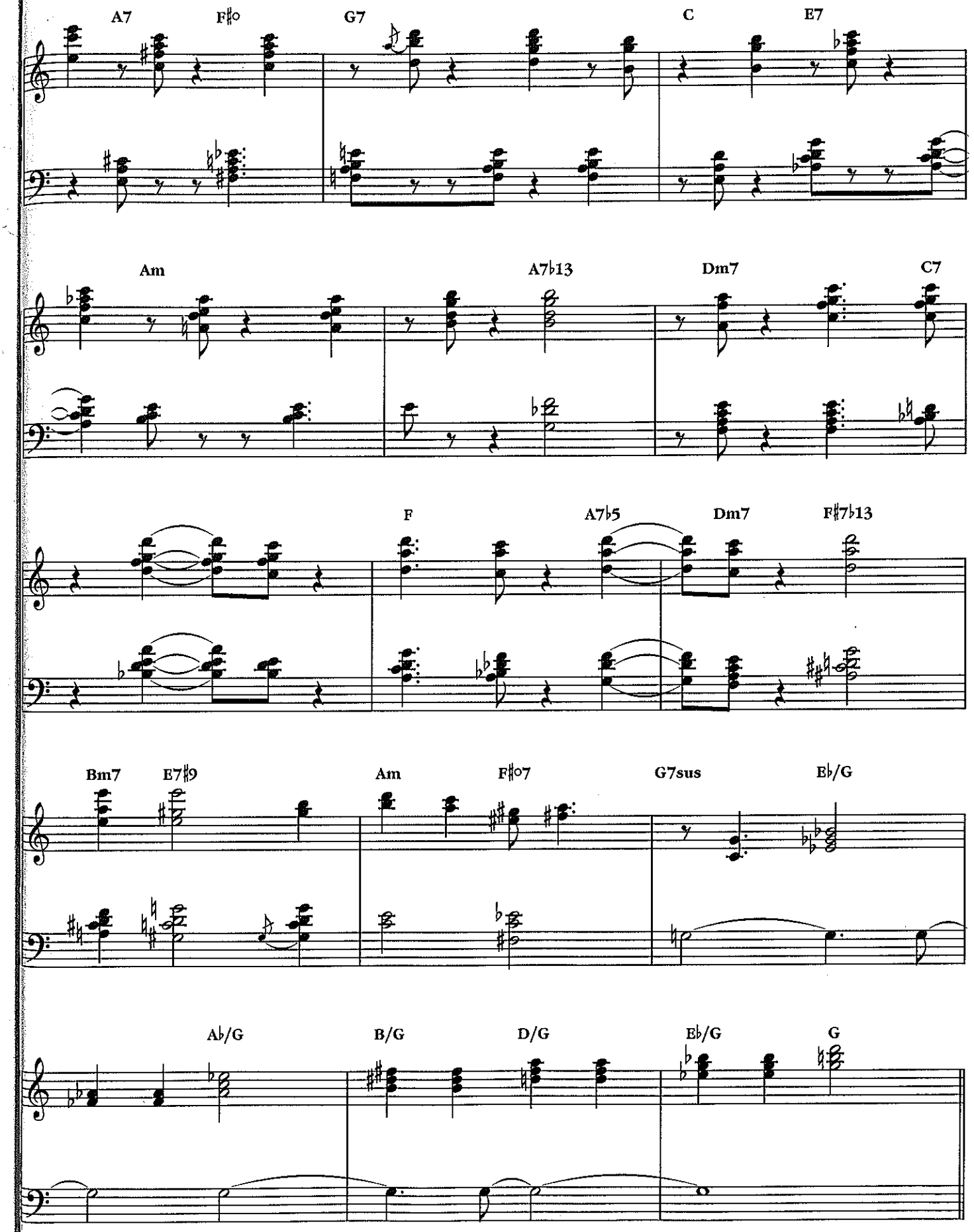


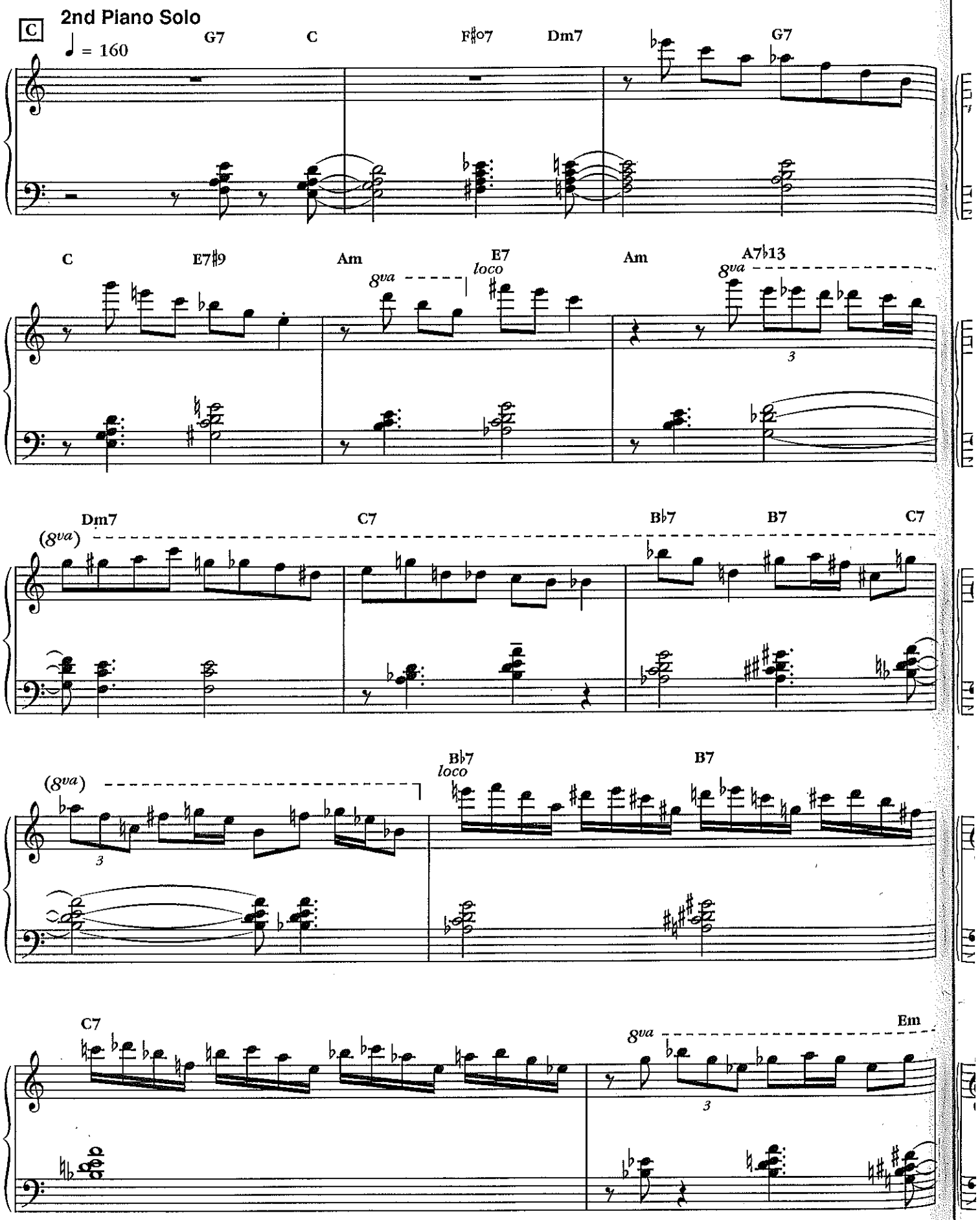

A
♩ = 240
C
Fmaj7
Em7
F♯o7

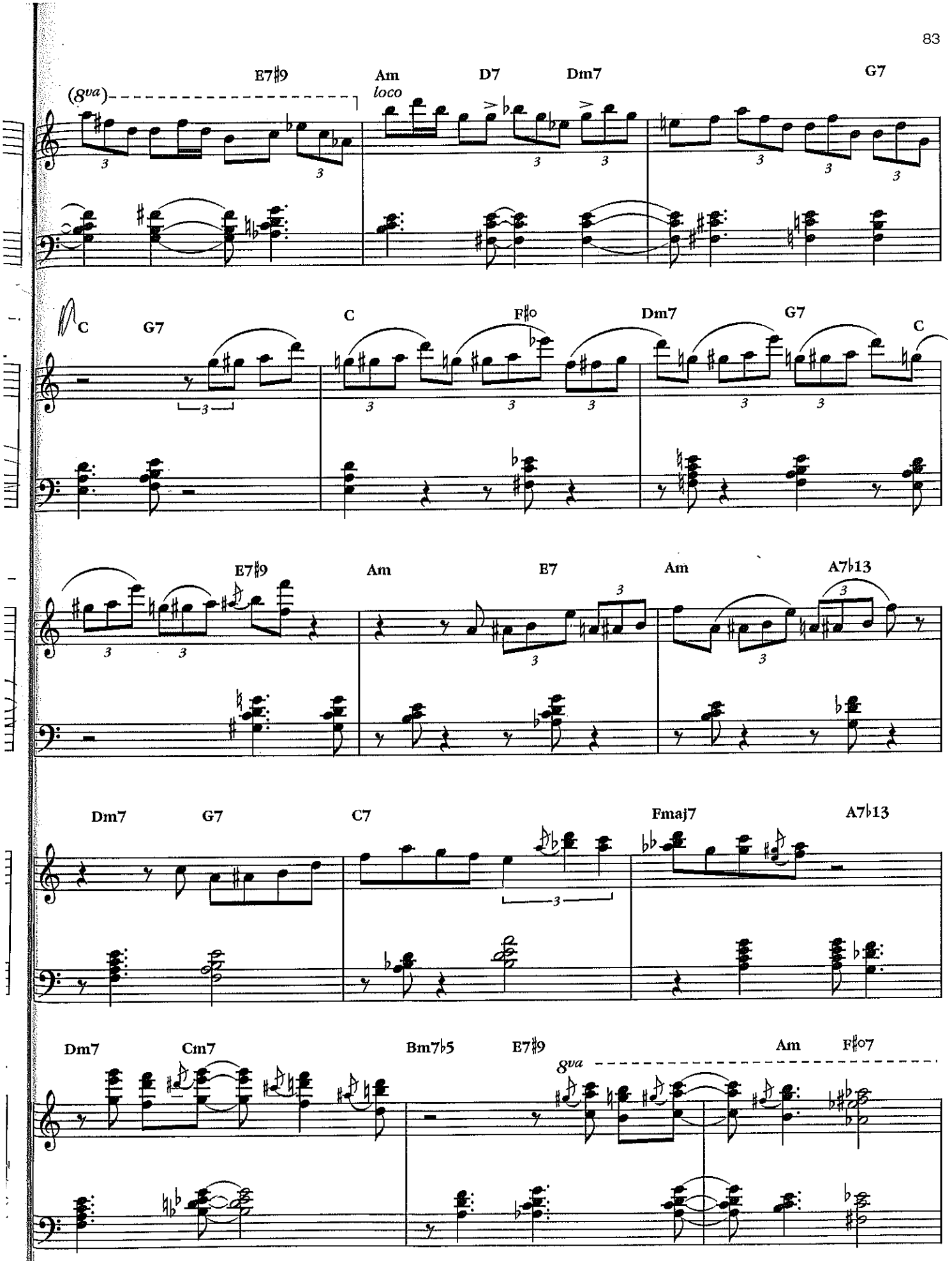

Dm7
G7
C
E7♯9
Am
A7♭13
Dm7
G7
C7
8va
(8va)
loco
B♭7
B7
C7
B♭7
8va
loco
B7
C7
B7♭13
Em6/9
E7♯9
Am
D7
Dm7
D♭/G7
C
F♯m7♭5
Fm7(11)

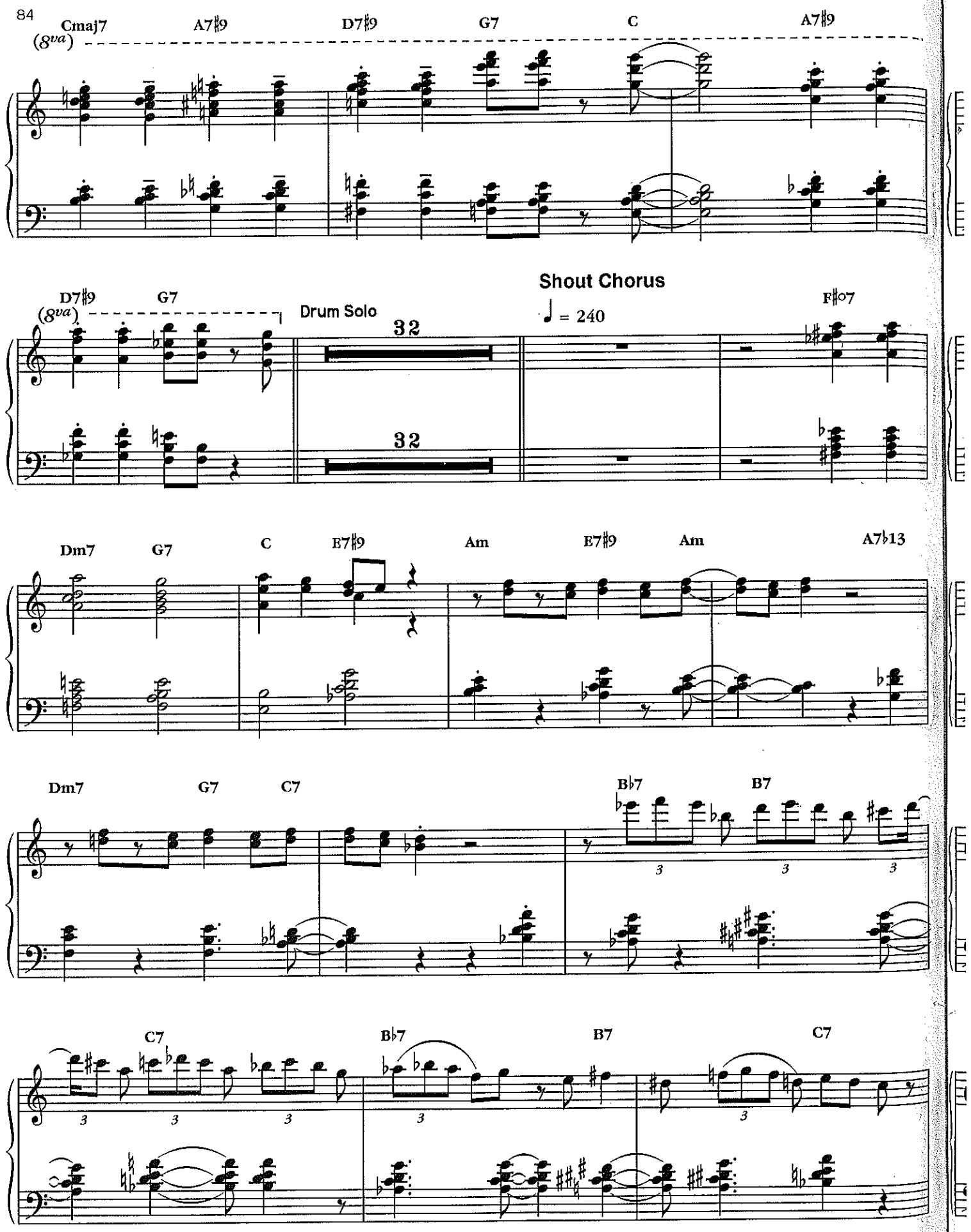

Em
E♭m11
Dm7
A♭7
G7
C
E7♯9
Am
E7♯9
Am
A7♭13
Dm7
G7
C7
Dm
Em
Dm
Bm7♭5
B♭m7
Am
Dm
E/G7
C7♯9
F♯m7/Bm7
E7♭9
Am7
D7♭5
C/G
G7sus
C/G
G7sus
G7♭9(♭13)

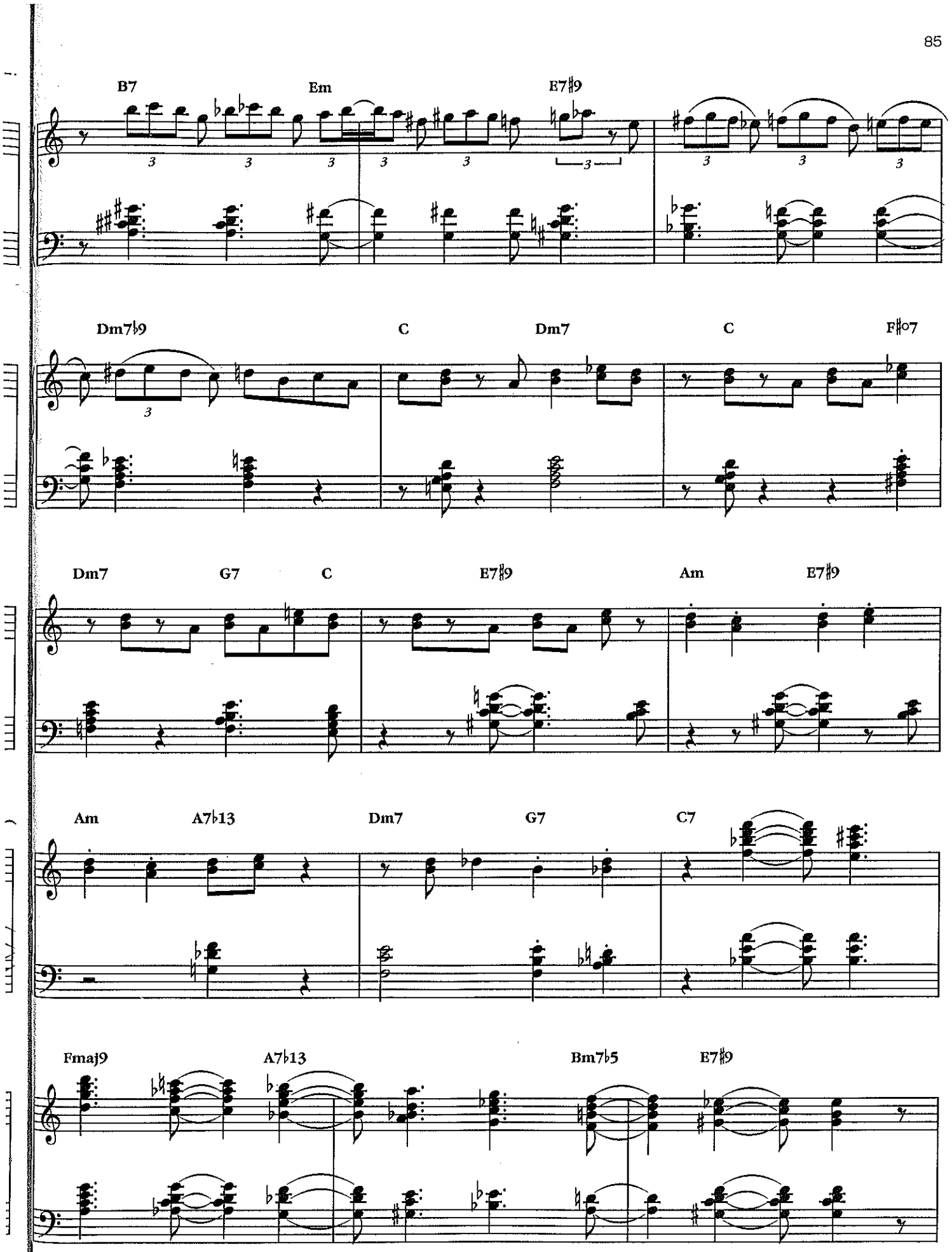

1st Piano Solo
B
♩ = 240
G7
C 6/9
F♯o
Dm7
C
E7
Am
E7♯9
A7♭13
Dm7
G7
C7
B♭7
B7
C7
B♭7
B7
C7
B7♭13
8va
Em
E7♯9
Am
(8va)
loco
D7
Dm7
G7
C
Dm7

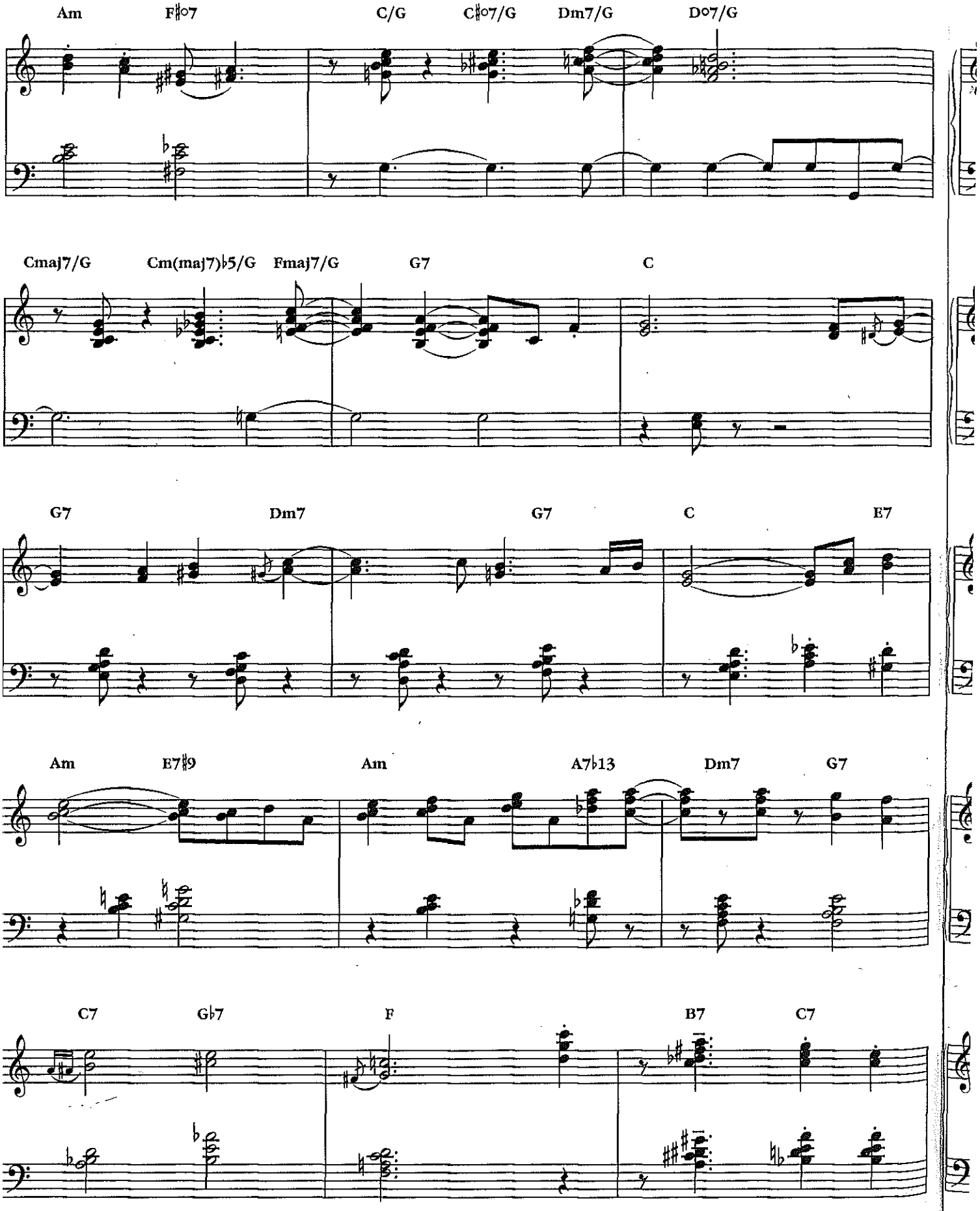

A7
F♯o
G7
C
E7
Am
A7♭13
Dm7
C7
F
A7♭5
Dm7
F♯7♭13
Bm7
E7♯9
Am
F♯o7
G7sus
E♭/G
A♭/G
B/G
D/G
E♭/G
G

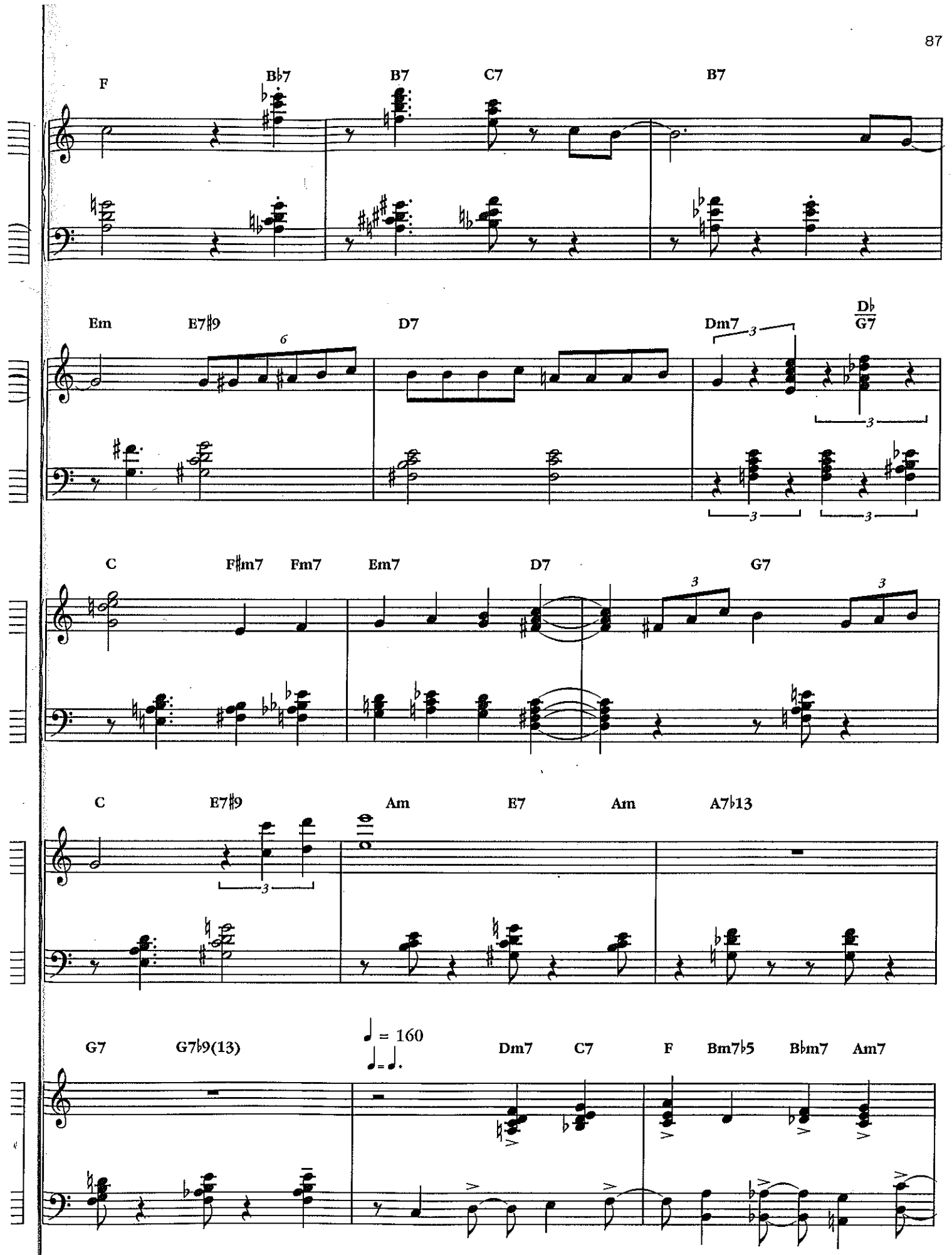

C
2nd Piano Solo
♩ = 160
G7
C
F♯o7
Dm7
G7
C
E7♯9
Am
E7
loco
8va
Am
A7♭13
8va
3
Dm7
(8va)
C7
B♭7
B7
C7
(8va)
3
B♭7
loco
B7
C7
8va
3
Em

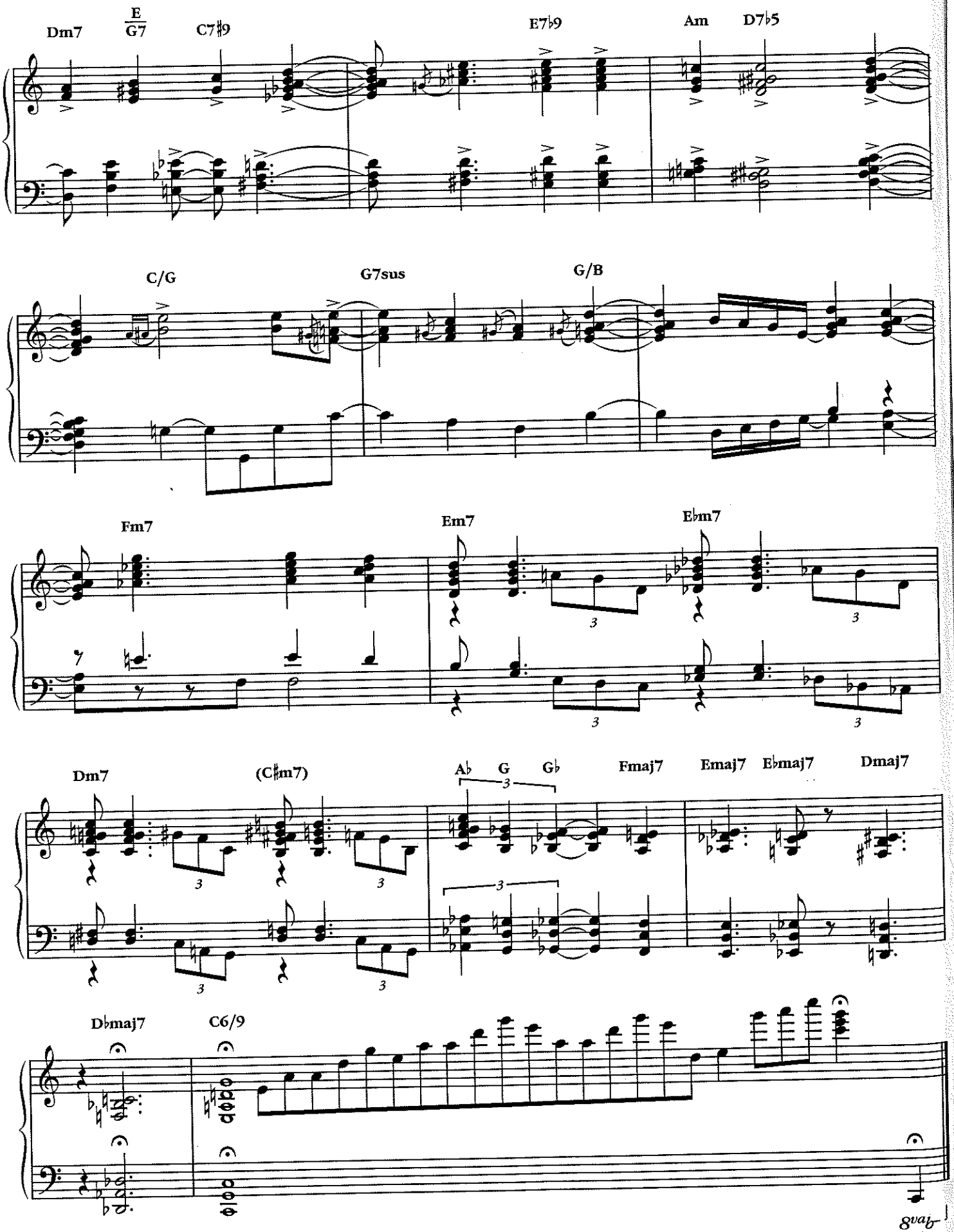

(8va)
E7♯9
Am
loco
D7
Dm7
G7
C
G7
C
F♯o
Dm7
G7
C
E7♯9
Am
E7
Am
A7♭13
Dm7
G7
C7
Fmaj7
A7♭13
Dm7
Cm7
Bm7♭5
E7♯9
8va
Am
F♯o7


Cmaj7
A7♯9
D7♯9
G7
C
A7♯9
(8va)
D7♯9
G7
Drum Solo
32
32
Shout Chorus
♩ = 240
F♯o7
Dm7
G7
C
E7♯9
Am
E7♯9
Am
A7♭13
Dm7
G7
C7
B♭7
B7
C7
B♭7
B7
C7


B7
Em
E7♯9
Dm7♭9
C
Dm7
C
F♯o7
Dm7
G7
C
E7♯9
Am
E7♯9
Am
A7♭13
Dm7
G7
C7
Fmaj9
A7♭13
Bm7♭5
E7♯9


Am
F♯o7
C/G
C♯o7/G
Dm7/G
Do7/G
Cmaj7/G
Cm(maj7)♭5/G
Fmaj7/G
G7
C
G7
Dm7
G7
C
E7
Am
E7♯9
Am
A7♭13
Dm7
G7
C7
G♭7
F
B7
C7


F
B♭7
B7
C7
B7
Em
E7♯9
D7
Dm7
D♭/G7
C
F♯m7
Fm7
Em7
D7
G7
C
E7♯9
Am
E7
Am
A7♭13
G7
G7♭9(13)
♩ = 160
♩ = ♩.
Dm7
C7
F
Bm7♭5
B♭m7
Am7


Dm7
E/G7
C7♯9
E7♭9
Am
D7♭5
C/G
G7sus
G/B
Fm7
Em7
E♭m7
Dm7
(C♯m7)
A♭
G
G♭
Fmaj7
Emaj7
E♭maj7
Dmaj7
D♭maj7
C6/9
8va

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